Mansoura University
Faculty of Education
Dept. of Curriculum and Instruction

The Effectiveness of the Dramatic Activities in the Development of the Oral Performance Skills of the Prep Students in English

A Thesis

Submitted for the Degree of M.A. in Education
Curriculum & Instruction: TEFL

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Acknowledgments

The researcher is greatly pleased to express her gratitude to all those who helped her in this humble piece of research.

First of all, the researcher is deeply indebted to **Prof. Dr. Awatef Sheir** for all her generosity, kindness and motherly help. The researcher has the honour of being a poor student at this noble lady's school where she learned how to define her objective and concentrate her efforts on elaborating it. This research would have been impossible without her precise opinions, scientific remarks and creative ideas.

The researcher is grateful to **Dr. Mervat El-Hadedy** for her precious advice, sincere help and generous assistance. Her constant guidance and support have all been of great value for the research.

All gratitude must be extended to **Dr. Nagwa Serag**, Tanta University, the first one who enthusiastically encouraged the researcher at the very beginning of her scientific way. Her assistance and help can never be forgotten.

The researcher will remember all the members of the English Section, Department of Curriculum and Instruction, Faculty of Education, Mansoura University. Especially, **Prof. Dr. Sirvart Sahakian** and **Prof. Dr. Badran Hassan,** who despite their various commitments and responsibilities, always helped and encouraged the researcher.

Sincere appreciation is due **Prof. Dr. Mostafa Badr,** who kindly accepted to examine the research. His scientific points of view and constructive criticism have enriched the research.

Special thanks and appreciation must be for **Dr. Ali Quora** for his affiliation. He did not save any effort for enriching the research project since its inception. Fortunately, the research could not pass without his final and lasting touch.

The researcher will be thankful for her friend, **Badr El-Adl,** for all her help, support, guidance and opinions – all of which gave the researcher a great deal of push, persistence and inspiration during the phases of researching.

Finally and forever, the researcher thanks her mother, father, husband, sister and brother for their patience, sincere help and steady encouragement.

ABSTRACT

The goal of this study was to determine the effect of using some dramatic activities on developing the oral performance skills of second year prep school students in English. The dramatic activities included storytelling, story-acting, pantomime, puppetry, role-playing, reader's theater and choral reading. The oral performance skills were *pronunciation*, *vocabulary*, *word-formation*, *grammar* and *language functions*.

To investigate the problem of the study, the experimental design was adopted. Seventy-eight girls of second year prep students in two classes from Sammanoud Prep School for Girls were chosen as the subjects of the study. The two classes were randomly assigned to either the experimental or the control group. The experimental group was taught the first term units including stories of Hello! 4 using the dramatic activities. On the other hand, the control group studied these units as recommended by the Ministry of Education. The two groups were pretested and posttested on their oral performance skills.

For investigating the differences between the mean scores of the experimental group and those of the control group on the oral performance pre- and post-test, the t-test for independent samples was applied. The results demonstrated that there were statistically significant differences between the mean score of the experimental group and those of the control group on the oral performance post-test favoring the experimental group in the oral performance in general and in the skills of *pronunciation*, *word-formation*, *grammar* and *language functions*.

Based upon these findings and in the light of the t-values of the pre- and post-testing for each skill of both the experimental and control groups, it was concluded that using the dramatic activities is highly effective in developing the oral performance skills of second year prep students in English.

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CHAPTER I

THE PROBLEM

INTRODUCTION

Most of our needs in this world are met by means of communication. Most things that happen to us are made simpler or more complicated by the way our communication works. In recent years, language teaching has come to mean teaching people to communicate: how to express feelings and attitudes, exchange facts and socialize in the target language (Guerrini, 1986; Myers and Myers, 1990). As a result, the general aim of teaching English as foreign language (TEFL) in the Preparatory Stage is to develop the four language skills: listening, speaking, reading and writing in a way that focuses on the development of communication skills (Ministry of Education, 1998).

As a matter of fact, communication development is integrated in the sense that listening, speaking, reading and writing are developed at the same time in relation to each other. This is because instruction in one language skill enhances the learning of the others. The link between writing and speaking is obvious – printed matter is merely talk written down, and the manner in which a student listens to the oral language of others is precisely the same way that s/he attends to reading material. The relationships are infinite. Each skill reinforces its counterpart (Coody and Nelson, 1982).

Yet, oral language is the primary source of all the other language skills. Stoodt (1988) observes that learners "who have strong oral language facility usually become good readers and they have the greater potential for writing. … Oral language is essential to the communication process. Ninety percent of our language use is oral" (pp. 92-93). Also, she explains that speaking is essential to listening skills because it is through listening to others and asking them questions refine listening skills. Therefore, Rudder (1999) says, "Developing students' communicative oral skills is one of our most important goals in language teaching. Now more than ever before, oral skills are essential for interactive survival in a global setting" (p. 25).

Actually, there is a long tradition of concern with making people more competent communicators. The definitions of *communicative competence* must have a dominant behavioral tone. For example, McCroskey (1982) quotes two definitions of this term. The first is of Larson et al (1978) in which *communicative competence* is defined as "the ability of an individual to demonstrate knowledge of the appropriate communicative behaviour in a given situation". It is clear that having the ability to behave in the appropriate manner is not sufficient to be judged competent; the ability must be demonstrated behaviourally.

The second definition is of Wiemann et al (1980) in which *communicative competence* is defined as "the ability of an interactant to choose among available communicative behaviours in order that s/he may successfully accomplish her or his interpersonal goals during an encounter while maintaining the face and line of her or his fellow interactants within the constraints of the situation." This definition places the onus of communication behaviour on the individual to be judged. The person to be judged competent must not only know the appropriate behaviour but also

illustrate it in ongoing interaction. *Competence* in this perspective is tied to actual *performance* of the language in social situations. In other words, *competence* is judged in observing *performance*.

McNamara (1996) distinguishes three common uses of the term *performance*; each is relevant to its use in the present research as:

1. in a theory of second/foreign language ability and use, as in Chomsky's *competence-performance* relationship (1965), the discussion of the term *performance* in the work of Hymes (1972), Canale and Swain (1980) or Bachman and Palmer (1996). These theories are used in determining the oral performance skills to be developed.

2. implying skilled execution as in a musical performance, or of some athletic or gymnastic, has the emphasis on display for an audience or the demonstration of an underlying skill. In performing the dramatic activities, the focus is on the underlying oral skills.

3. performances of direct simulations of real-world tasks. There are some kinds of them in the oral performance test.

Considerable, worldwide attention is now being paid to performance assessment approach, going beyond multiple-choice testing. In this approach, judgements about students' achievement are based on the performance of complex tasks and personalized and individualized selections of work over time. A traditional test can measure competence (knowledge), but a performance test can measure both knowledge and skill. McNamara (1996) puts it saying, "…using a language is a skilled performance involving the integration of many subskills, both linguistic and non-linguistic" (p. 30). In the present research, the goal of instruction is

to enable the learner to be more effective in communicative encounters. It is essential that the learner not only acquires the competence, but also employs what is learned behaviourally. Skilled, oral performance, then, is our goal.

To accomplish this goal of developing the oral performance skills of EFL students – those who do not need to communicate in the foreign language outside the classroom – is to motivate them to speak. That is, to encourage interaction discourse and self-expression. Sheir (1985) stresses the importance of providing language learners with more opportunities to interact directly with the target language to acquire it by using rather than studying it. Labon (1979) reports, "The development of power and efficiency with language derives from focusing on language for genuine purposes and not from studying about it. The path to power over language is to use it in genuinely meaningful situations" (p.85). Meaningful situations are ones which students can relate learning to their skills, knowledge, attitudes and interests.

Classroom activities that increase student-talk and promote interaction among students for communicative purposes help us reach this goal. Such meaningful and purposeful activities contribute to language growth and encourage language production. They provide students with experiences that should challenge them to extend, enrich and elaborate their language patterns. Sheir (1985) classifies the activities into four main cores:

1. Those involving physically and mentally active participation.
2. Those involving mental activity of a creative nature.
3. Those involving mental activity of a rote nature.
4. Those involving solely watching and/or listening.

According to the first core, oral activities can encourage students to create, express and perform. Hennings (1989) believes, "oral activity must occupy a considerable portion of student's time. Through oral activity, students build their skills, they also come to understand how their language has developed" (p.59). Through such practice, students develop not only clarity, fluency and flexibility in exchanging ideas but also self-confidence and leadership skills which will help them now and in their future personal, social and workplace environments.

Stoodt (1988) sub-classifies oral activities into two categories: **informative**: *conversation*, *discussion*, *interviews* and *oral reports* and **dramatic**: *storytelling, pantomime, story-acting, puppetry, choral reading, reader's theater* and *role playing*. In their native language, learners naturally and spontaneously tell stories, role-play, act their favourite stories, pretend that they are parents, animals or monsters, talk through puppets and so on. In TEFL, all these forms of dramatic play can serve as primary tools for developing the students' communicative skills, since they are ultimately communication; a way of communicating information and feelings to someone else.

DeHaven (1983) thinks that the dramatic activities give students a reason and a need to talk. They create a language laboratory in which they must search out vocabulary and grammatical structures to communicate what they wish to express. Their discoveries about language are used immediately in meaningful situations, thus resulting in efficient and lasting learning.

Humans learn best through stories. They define themselves via stories, think in story form and express their understanding of universal

truth through stories. Not only do they enjoy acting a part in a story, but also they love to watch a story or listen to one being read to them (Hicks, 1990; Henderson, 1999). Stories can provide the content of oral expression that may be generated during the dramatic activities, for stories have a straightforward sequence that provokes oral sequencing of ideas. An advantage of that, oral sharing becomes a natural component of the classroom activity, so natural that students have little time to get nervous about speaking.

To sum up, the role of the dramatic activities in developing the oral performance skills lies in creating a lively atmosphere in the classroom. Wang (1990) says, "The livelier the atmosphere is, the more active students' minds are, the shorter time from the beginning to its peak, the more efficient the class will be" (p.36).

NEED FOR THE STUDY

Students in recent years have embraced development that will allow them to attain the practical skills that are necessary to perform in the workplace. Students wish to take on tasks featuring significant experiences with real outcomes that create learning achievements through participation and reflection. In simpler terms, unless learning has practical value, it is useless; students need learning that enables them to find jobs.

Thus, analyzing the actual state of the EFL setting in Egypt, many studies (Ghanem, 1983; Khalil, 1986; Abed, 1987; El-Hadedy, 1987;Aliewh, 1989; Mohammed, 1990; Aly, 1993; Mahmoud, 1996; Anwar, 1997) showed that students from all stages of education have difficulty in speaking English. Aliewh (1989), for example, stated that even

the students of the advanced level were incapable of expressing themselves in correct English and when they were engaged in authentic communicative situations, they often lacked the vocabulary and language items they needed to get their meaning across. As a matter of fact, this leads to the inevitable result which is the low quality of tongue-tied students' oral performance.

Anwar (1997) refers to this phenomenon with 'dumb English', in the sense that students keep silent and the teacher monopolizes the class time. The students find it difficult to extend their opportunities to improve their speaking ability. A lot of writers (Black and Butzkamm**,** 1978; Edwards and Furlong, 1978; Lange, 1981; Coody and Nelson, 1982; Stoodt, 1988) tackled this problem and concluded that its direct cause may be rooted in the following reasons:

1. The teacher has insufficient background to instruct the students in the development and use of oral language.

2. The teacher thinks that he lacks the class time to develop the oral language skills.

3. Students' talk presents a formidable managerial problem because of the big number of potential communicators.

4. The seating of students in rows prevents any face-to-face communication among them.

5. In the best cases, when the teacher pretends that the classroom is something else – a supermarket, a railway station and so on – the communication is artificial and not spontaneous.

Bearing in mind the importance of the dramatic activities – those activities in which a student becomes a part of a story. Actually, Hello! 3,4 and 5 include short stories, which exist as passages for silent reading, and the final step of teaching some of them is story-acting without showing how things should go. That is, the defect may be in teaching these stories in the same way as if they were passages for silent reading, reducing any fun that can emerge from teaching them as stories with some more special activities. So, the researcher suggests adapting the recommended procedure of the Teacher's Guide, Hello! 4 in teaching some stories using the dramatic activities in a way that can develop the oral performance skills.

Also, the researcher considered these points in the programme as follows:

- In a very simplified way, the modified Teacher's Guide, Appendix (2), shows the use of the dramatic activities for developing the oral performance skills.

- Using of the dramatic activities does not require more time than the periods specified for the syllabus.

- Dividing the class into cooperative, small groups each of which has a leader adds to the class discipline.

- Allowing the students to move freely in the class to gather in groups permits face-to-face interaction.

- Students use the language spontaneously before, during and after performing the activities.

STATEMENT OF THE PROBLEM

The communicative approach of TEFL is adopted in Egyptian schools and this approach pays great attention to oral communication skills as well as other skills. Nevertheless, it has been mentioned that Egyptian students have serious problems in communicating orally. Thus, this study attempts to investigate the effectiveness of the dramatic activities in developing the oral performance skills. Therefore, this study will attempt to answer the following major question:

- **What is the effect of using the dramatic activities on the development of the English oral performance skills of second year prep students?**

This question can be subdivided into other sub-questions:

1. What are the oral performance skills that second year prep students have to develop?

2. What is the students' actual level in the oral performance skills?

3. What are the most appropriate dramatic activities for teaching each story of Hello! 4?

4. What is the effect of using the dramatic activities on the students' oral performance skills in general and on each of the oral performance skills?

HYPOTHESES OF THE STUDY

The following hypothesis has been formulated to test the research problem:

- There is a statistically significant difference between the mean scores of the experimental group and those of the control group on *the oral performance* post-test favoring the experimental group.

According to the components of the oral performance, this hypothesis can be divided in the following minor hypotheses:

1. There is statistically no significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *pronunciation* including *vowel sounds* and *intonation* favoring the experimental group.

2. There is statistically no significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *vocabular*y including *content words* and *function words* favoring the experimental group.

3. There is statistically no significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *word-formation* favoring the experimental group.

4. There is statistically no significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *grammar* favoring the experimental group.

5. There is statistically no significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *language functions* favoring the experimental group.

LIMITATIONS OF THE STUDY

The study was limited to:

1. The oral performance skills of five story units assigned by the Ministry of Education for the first term, Hello! 4. The researcher will add *intonation* as a subskill of *pronunciation*.

2. A sample of second year prep students from El-Gharbeiah Governorate; Sammanoud Prep School for Girls.

SIGNIFICANCE OF THE STUDY

The present study attempted to:

1. direct the attention of TEFL researchers, teachers, course designers, curriculum developers, language specialists, teacher trainers and learners to the importance of using the dramatic activities in enhancing the oral performance skills;

2. provide teachers with a Teacher's Guide adapting the recommended procedure of the Ministry Teacher's Guide, Hello! 4 in teaching the five story units of the first term;

3. prepare a Student's Guide for second year prep students for showing the steps of implementing the dramatic activities; and

4. direct the attention of TEFL researchers, teachers, course designers, curriculum developers, language specialists, teacher trainers and learners to the importance of using the performance assessment approach in the educational reform.

METHEDOLOGY

Subjects

1. The subjects of the study were two classes of seventy-eight second year prep students randomly selected from Sammanoud Prep School for Girls.

2. The subjects of the questionnaire were eighteen teachers of English language, prep stage.

Design

The study adopted the experimental design, in terms of dividing the sample of the study into two groups: one was experimental and the other was control. The experimental group was taught using the dramatic activities while the other was taught using the procedure of the Ministry Teacher's Guide.

Instruments

The following instruments were used:

1. A questionnaire prepared by researcher and addressed to specialists to determine which dramatic activities are most appropriate for teaching each of the five stories of the first term of Hello! 4; see Appendix (1),

2. A Teacher's Guide modified by the researcher for adapting the procedures of teaching the five story units of the first term; see Appendix (2),

3. A Student's Guide prepared by the researcher for showing the students how the dramatic activities should be implemented; see Appendix (3), and

4. A test of the oral performance skills of second year prep students designed by the researcher will be used as a pre- and post-test, see Appendix (4).

Procedure

The study proceeded as follows:

1. Reviewing related literature and the learning objectives of the Teacher's Guide, Hello! 4 to determine the oral performance skills that second year prep students have to acquire during the first term.

2. Constructing and checking validity and reliability of a test of these oral performance skills;

3. Administering the test before the experimentation to measure the students' actual level of the oral performance skills;

4. Constructing, validating and administering the questionnaire to specialists to specify the dramatic activities that are appropriate for teaching each story of Hello! 4, the first term;

5. Adapting the procedure of teaching the five story units of the first term of Hello! 4 using the dramatic activities in order to prepare a guide for teachers;

6. Preparing a guide for students. This guide will show them how they should implement the dramatic activities in a way that can develop their oral performance skills;

7. Dividing the sample of the study into two groups. The experimental group was taught using the dramatic activities. The control group was taught as recommended by the Ministry of Education;

8. Administering the test after the experimentation is over to measure the students' level of the oral performance skills;

9. Scoring and discussing results of the pre- and post-test; and

10. Providing summary, conclusions and recommendations.

DEFINITIONS OF TERMS

Based upon the review of related literature, the following terms could be defined:

Activity

Rowntree (1981) defines it as, "Learning that requires the learner to do something more than look at and listen to a teacher or packaged teaching materials. The learner may, for example, be performing an experiment, making something, or carrying out a project" (p.4).

Abdel-Naby (1993) also defines *activity* as, "the mental or physical, positive effort that a learner exerts to achieve a certain goal whether inside school or outside it, as long as it is under the supervision of school" (p.140).

These two definitions separate the effort of each learner from the other. That is the *activity* should be cooperative in order to lead to better learning because learners learn from each other as much as they learn from the teacher. Also, the *activity* is not on condition that to be under the supervision of school as long as it leads to learning because learning media are diverse. So, *activity* can be defined in the present study as *The mental, physical, cooperative, positive efforts that learners exert to achieve a learning objective whether inside school or outside it. This activity may be*

storytelling, story-acting, pantomime, puppetry, role-playing, reader's theater or choral reading.

Dramatic Activities

Actually, writers refer to *dramatic activities* with a lot of terms (e.g., *dramatics*, *drama*, *creative dramatics, creative drama, creative play, informal drama*, *spontaneous drama*, *improvisational acting*, *dramatic techniques*...etc.) according to their theoretical perspective. The following definitions can show this:

Hoetker (1969) refers to them with *drama* and defines it as, "a method of teaching of better accommodating students whose learning styles are visual or kinesthetic, of teaching critical skills, and of producing aesthetic experiences with literature."

For **Ibrahim (1970),** *the dramatic activities* are "school activities in which the students use the language successfully and directively in genuinely meaningful contexts that require speaking, listening, reading or writing" (p. 414).

Good (1981) uses the term dramatic activities to mean "a dramatic presentation usually based upon a familiar story cooperatively planned by children, with spontaneous dialogues rather than written lines memorized by the actors" (p.195).

Bruce (1988) refers to *the dramatic activities* with *dramatic techniques* and defines them as, "a teaching method which is not the same thing as teaching theater – is informal – and focuses on the process of dramatic enactment for the sake of the learner, not an audience."

Combs (1988) refers to *the dramatic activities* with *classroom drama* which is "a learning medium rather than an art form, and is governed and validated through criteria other than aesthetics" (p.9).

Stoodt (1988) refers to *the dramatic activities* with *aesthetic oral language activities*. She defines them as, "variations and extensions of dramatic play that serve as primary tools for developing affective and cognitive communication skills in children" (p.110).

Abd-Rab El-Naby (1997) confines his research in one type of *the dramatic activities*: story-acting and defines it as, "a purposive activity done in the period time for helping students learn and achieve linguistic objectives through practice and positive participation" (p. 107).

Hence, for the present study, *dramatic activities* are defined as *process-oriented, performance classroom activities which take stories as a content for developing the oral performance skills through student practice and participation. These activities include storytelling, story-acting, puppetry, pantomime, role play, reader's theater and choral reading. Process-oriented* means that what matters in using these activities is the practice of the oral performance skills before, during and after the process of dramatization. That is, the goal is the *process* of dramatization rather than the art *product*.

Oral Performance

It is defined as, "The overt manifestation of competence and the production of spoken messages in a way that is both appropriate for the setting and effective for the desired purpose or situation" (**Nunan, 1987**, as quoted by **Mahmoud, 1996,** p. 14).

The present study adds to this definition that *the oral performance is the mirror of speaking. Speaking can only be observable and measurable through the oral performance.*

Oral Performance Skill

McCroskey (1982) defines it as "The ability of an individual to perform appropriate communicative behaviour in a given situation." *The oral performance skill* is operationally defined in the present study as *the speaking ability overtly manifested in producing messages in a way that is appropriate for the desired communicative purpose, taking into consideration pronunciation, vocabulary, word-formation, grammar* and *language functions.*

CHAPTER II

Review of Literature and Related Studies

CHAPTER II

REVIEW OF LITERATURE AND RELATED STUDIES

Review of literature includes:

- Dramatic Activities

    *Activity Theory

    *Experiential Learning Theory (ELT)

    *Dramatic activities in the classroom

- Oral Performance Skills

    *Oral performance theories

    *Oral performance approach

    *Oral tests

    *Guidelines for designing the oral performance test of the study

DRAMATIC ACTIVITIES

It has become apparent that there have been marked changes in the goals of Language Education programmes. Today, students play a much more active role in the learning process. No longer passive recipients, they are contributing to the planning and implementation of what transpires in the classroom. The emphasis in language teaching and learning is on the communicative nature of learning. In short, the essence is language for communication and self-expression (Rudder, 1999).

Sheir (1985) contends that learners acquire a language only to the extent that they are exposed to and involved in meaningful communication in that language. An EFL class which sets out to provide opportunities for such communication, therefore, requires at least two basic components: (1)

activities which will encourage learners to exercise their own initiative in communicating; and (2) *an environment* which will motivate them to do so. These two basic components can be combined in the classroom; using the dramatic activities.

A dramatic activity is an open-ended activity in which students explore experiments or reenact real life. It is whatever they want it to be at the moment. It needs no plot or particular structure. It may be an imaginary, first-time encounter or a repetition of a familiar and enjoyable situation (DeHaven, 1983). Student-talk is further maximized by such an activity that involves pair work and group work, as these engage all the students in simulated real-life situations outside the 'artificial' context of the classroom (Rudder, 1999).

Dramatic activities immerse students in a language-rich environment exposing them to oral language. As students play a scene, they analyze knowledge and impressions and translate what they know and feel into physical and emotional responses just as if they were responding to a real situation (DeHaven, 1983; Stoodt, 1988). This is what experiential learning is all about where the main focus is based on the desire to develop links between theory and practice.

Now, naturally, the target of this research is to help students build up and improve their oral skills. It undertakes the responsibility of not making every student a great actor, but of providing students with the tools for free self-expression. The two components integrated in the dramatic activities: *the activity* and *the environment* can be theorized depending on two theories: Activity Theory and Experiential Learning Theory (ELT) respectively.

Activity Theory

Activity Theory evolved from the work of Vygotsky (1929) as he formulated a new method of studying thought and consciousness. Kozulin (1999) states, "Vygotsky suggested that socially meaningful activity may … serve as a generator of consciousness.   … that the individual consciousness is built from the outside through relations with others." Therefore, according to Vygotsky, consciousness emerges out of socially organized practical activity. Activity includes play, work, education, governance, family life, distribution of resources, and much more. Engaging in practical activity, human beings use instrumental and psychological tools to transform material objects into socially valued outcomes (Kaptelinin and Nardi, 1997).

Rodriguez (1998) says, "Behind the object there always stands a need or desire, to which the activity always answer." The dramatic activities encourage students to share social relations with others using material, mental and cultural tools available in the classroom resulting in new learning. The dramatic activity is guided by anticipation. This anticipation is a motive of the activity. When the activity is performed, there is a feedback mechanism which compares the result of the activity with the prediction of any breakdown, giving rise to a learning situation.

Experiential Learning Theory (ELT)

If there is an active individual, there must be an active environment. That is because in one activity a lot of learners can participate and learn different things with different kinds of learning styles. So, there was a need for a term that could describe the result of the interaction of the learner with the

activity. This term is 'learning experiences' which appeared in 1935 to refer to the self-consciousness of the learner to the learning activity, the teaching/learning situation and his interaction with them (Abdel-Naby, 1993). The individual learning can be explained through (ELT) which was proposed by John Dewey in the 1930s and formulated by David Kolb in the 1980s.

a-John Dewey's philosophy

Dewey (1854-1952) thought that people are social beings who learn well through active interplay with others and that our learning increases when we are engaged in activities that have meaning for us. He advocated placing the learner at the center of experiences, and defined the teacher as the learner's "co-partner and guide in a common enterprise" (Starnes, 1999). Teachers plan lessons that arouse curiosity and push the students to a higher level of knowledge. In addition to reading textbooks, the students learn by doing. Teachers also stimulate the students' interests through thought-provoking games (Shaw, 2001).

b-Kolb's experiential learning

Kolb's Experiential Learning Cycle Theory (1984) classifies four different learning styles: Concrete Experience (CE), Abstract Conceptualization (AC), Reflective Observation (RO) and Active Experimentation (AE); Figure (1).
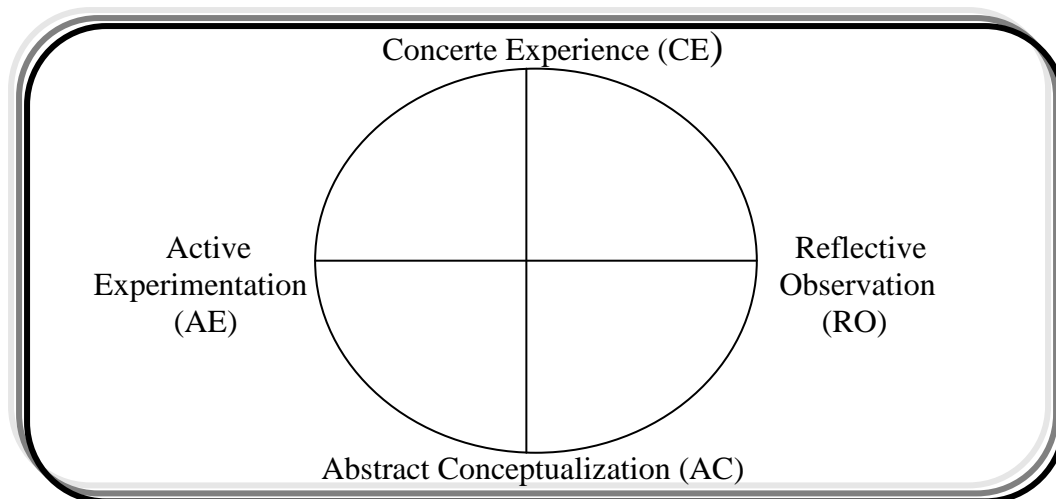
Figure (1): The Experiential Learning Cycle (Kolb et al, 1999)

Furthermore, it assumes that learning itself is an integral process for the individual, composed of four different steps based on these learning styles. This process begins with an experience generated by and controlled primarily by the teacher, and evolves through an ever widening spiral of learning whose three successive steps grant increasing autonomy to the learner. Hoelker (2001) examines this as follows:

➢Imaginative learners, who perceive information through *Concrete Experience*, need to create a reason to learn. Their favourite question is: *Why (should I learn this)?* Teachers need to let them know the objective of learning.

➢Individuals, who process information through *Reflective Observation*, like to ask *What?* Teachers need to give them facts.

➢Thinkers, who perceive information through *Abstract Conceptualization*, like to ask the question *(How does it work?).* Teachers need to let them try out.

➢Those, who process information through *Active Experimentation,* learn by doing an activity. Because they like to ask the question *If (I do this, what happens?)*, teachers need to let them teach it to themselves and to others.

Thus, experiential learning requires active involvement by participants. It immerses students in an activity ideally close related to course material and then asks for the reflection on the experience (Cantor, 1997). In dramatic activities, students get involved and take ownership of their learning and they become able to link knowledge and practice. Involvement results from engaging in the activities. This affects skill development.

Dramatic Activities in the Classroom

One of the challenges of TEFL is the lack of instructional materials. A solution to the scarcity of effective materials is the implementation of dramatic activities of all sorts, which are essential, especially since the 1990s when our emphasis is no longer solely upon distributing book knowledge. These activities can enliven instruction, and can be developed using realia or other authentic materials (Domke, 1991).

Students love to dramatize, dress up, pretend or invent situations. Their world becomes a stage, and they are star performers. For dramatic activities, the student must communicate what s/he is doing to an audience, developing those inner resources such as: fantasy, imagination, intelligence, to name a few (Martin, 1993). Here are a few reasons – according to Beck and Warrow (1997) – supporting the use of these activities in the EFL classroom:

- It seems that there are many ways to 'know' a subject, one of which being kinesthetically.
- Students assume ownership of their own learning, for they become responsible for the creation of a new representation of a text.

- Students must pull meaning 'off the page' by entering and working through texts. A performed text is no longer a dead, black-and-white series of words.

- If our job as English teachers is to aid students' communication skills, we need to remember that communication is much more than just reading and writing.

- Representing ideas orally helps students become better speakers and language users.

- Dramatic activities emphasize group work, and thus promote collaboration and teamwork – essential life skills for the 21st century.

- On the practical side, if approached sensitively, most students enjoy setting aside the books and desks to perform. Further, students are engaged both as actors and viewers. They become motivated by the excitement that generates in the classroom.

Hence, schooling should be 'a coming together for dramatic, worthwhile processes that can extend human experiences'. Part of the richness of our students' lives is their play (Kaplan, 1997). However, movement to sound, pantomime, enactments and improvisations are not just games for kiddies or enrichment, but serious business. Many teachers are afraid that dramatic work will open a vent and create disorder, but all people who have worked with it know that it tends, rather, to lower tensions and to help students behave better (Beck and Warrow, 1997).

Ideas for dramatic activities should be chosen from material that is well-known, familiar and well-liked by the students. Familiar family situations (going on a trip, getting ready for fall), field trips (a visit to a

bakery), and being animals are good sources for dramatization. Stories, poems, photographs and movies can stimulate dramatic play. Scientific concepts (melting and freezing), language arts (being alphabet letters), math (moving like a triangle) and social studies ('let's pretend to be Eskimos') can be made real and tangible in dramatic activities which involve imagination, body and voice (Lang, 2001).

The shared performance aspect of most dramatic endeavors causes people to confuse *dramatic activities* with *children's theater*. There are differences essential to our use of them in the classroom. Although *dramatic activities* may lead to theatrical productions, the two are not the same. The nutshell distinction is that *dramatic activities* are based upon experience: what happens within each individual before, during and after their performance. *Children's theatre*, on the other hand, centers on precise design and polished products. Hence, *dramatic activities* are process-oriented and *children's theatre* is product-oriented (DeHaven, 1983; Beck and Warrow, 1997). Bruce (1988) quotes Comb's explaining (1988, p.9) in:

> Informal drama's goals are based on pedagogical, developmental and learning theory as much or more than they are arts based; its objectives are manifold, but they are all directed toward the growth and development of the participant rather than the entertainment or the stimulation of the observer.

The major characteristics between the two dramatic forms can be summarized in table (1).

Table (1): A comparison between *children's theatre* and *dramatic activities*, (DeHaven, 1983; Beck and Warrow, 1997)

	Children's Theatre	*Dramatic Activities*
Purpose	Primarily for audience, with emphasis upon end product and external appearance.	Primarily for participants, emphasizing exploration and growth by participants, and internal processes.
Involvement	A few students can be involved; the rest must take backstage or other supportive jobs.	Involve all students in a variety of active roles.
Role of the audience	Distinguishes between performers and audience, with the latter acting as viewers only.	Limited distinction between participants and audience because roles reverse and converge.
Creativity encouraged	Close adherence to the script - usually by an author who is not a participant.	Students use story or other motivation as a springboard for their own creation. Often involve spontaneous material and responses; if using scripts, usually written or adapted by participants.
Pressure to perform	High; students know audience is watching, done in surroundings with which student is often unfamiliar.	Low; if audience exists at all, it is a small group of students' peers in the classroom situation with which they are familiar.
Need for props and equipment	Quite extensive; often these are not things students can create, but must be made by others.	Minimal or nonexistent; student uses creative imagination to evoke needed equipment, emphasis on refining movements (e.g., picking up a fork) to convey ideas.
Language learning	Few; students are limited to understanding the uses the author has made of language. They interpret words and actions of their characters using techniques and forms of stage action and direction.	Many; the situations presented challenge students to creative use of language, both verbal and nonverbal. Students are usually self-expressive, communicating their own ideas and directing their own performance.
Place of occurrence	Normally occurs in a formal theatre environment.	Take place in any space.

Mostly, dramatic activities and experiences with literature can provide inspiration for all kinds of speaking opportunities, since writers use language in unique and imaginative ways that serve as fine models for students in their own language development. So, students make literary language part of their own language because it is memorable. There are a lot of kinds of literary forms such as story, play and poetry. The present study will be concerned with the story because Hello! 4 includes several stories.

Stories have an appeal to students; they love to hear stories and easily develop interest in sharing them. In addition, stories for children are action-filled; in telling them, youngsters must vary voice, express meanings through face and body, use props where appropriate, and select the most expressive words (Hennings, 1983; Hicks, 1990). When students are asked to dramatize a story, they are encouraged to think up a personality for each character of a story, so they can easily talk and express their own creative ideas verbally. The emphasis is not on the product but the process – a process that can be triggered by playing with a story.

An important thing is that the story content should be interesting to the students; they should be able to identify with the characters, events in the story, and the story should expand their horizons. Plots should be simple and have distinct beginning, middle, climax and ending. Actually, these are the characteristics of the stories of the first term of Hello! 4. Therefore, stories can provide the content of oral expression that may be generated during the dramatic activities. These activities can take the form of *storytelling*, *story-acting*, *pantomime*, *puppetry*, *choral reading* and *reader's theater*.

Types of dramatic activities

Storytelling

For Woodard (2000), storytelling is as old as speech itself. Storytelling, probably the oldest form of narrative in the world, is not the same as reading aloud because in storytelling the interaction between the teller and listener is immediate, personal, active and direct. Stoodt (1988) adds:

> Storytelling or oral literature is the progenitor of present literature. Storytelling is a natural form of dramatic play which children begin to use early in their lives. Children naturally tell stories about daily events in their lives. They retell stories that were read to them and ones that they saw on television. (p. 111)

Constructing meaning through the use of language is an implicit goal of storytelling. A language development focus can recommend retelling. Student's participation in storytelling provides not only novelty to stimulate his curiosity, but also enough familiarity to allow him perceive relationships and to experience success at using language. It is a fine context for developing the ability to express oneself in clear and interesting fashion (Aiex, 1988).

Pantomime

Pantomime is a Greek word and literally means 'all imitation'. It is the art of telling a story without benefit of a dialogue – with body movements alone. It is a universal art that speaks to us in a 'speechless' tongue (Coody and Nelson, 1982). Recently, linguists try to move beyond the study of speech and listening to a consideration of non-verbal kinds of communication such as facial expression, gestures, postures and tonal quality of the voice.

Students enjoy pantomime to share a story, describe an action, and express feelings and ideas, but the significance is greater than sheer pleasure. First, through pantomime students can loosen the inhibitions they may have about expressing themselves nonverbally. Second, they gain control over their nonverbal expressions which are as significant as face-to-face communication. Third, they begin to realize the importance of body language in communication and they become more aware of the nonverbal messages that others send. Pantomime should start as a class activity with

all students interpreting an action or feeling. Students express freely when everyone – including the teacher – is involved. Coody and Nelson (1982) say that learners:

> …find pantomime activities to be genuine fun, literature comes alive as children give lifelike reenactments of situations and characters from book and stories. This is especially true if the teacher is willing to demonstrate techniques through her own pantomimes, and if she shows sincerity and empathy with the children in their interpretations of characters and scenes. (p. 169)

Story-acting

This activity employs a multi-sensory approach to language acquisition by involving learners physically, emotionally and cognitively in the language learning process. (Falletta and Gasperro, 1994). Story-acting makes especially strong considerations to the growth of students' communicative effectiveness, as it requires integration between memorization as well as improvisation. In memorization, reciting some sentences from memory, which seems only as a rote activity, has its value. It is essential in helping the students memorize words, phrases and structures and accumulate language material for use in spontaneous conversation, improving their fluency in English enormously. In improvisation, students are offered an environment or a context in which all the conditions are gathered to allow them to test their spirit of sensitivity in using the language.

Puppetry

Puppetry is not only a dramatic event in which actors are puppets, but it has other values. Although they do not require students to respond with their bodies, puppets stimulate oral language. Students who are hesitant to talk themselves are often quite comfortable talking through a

puppet (DeHaven, 1983; Stoodt, 1988). Through the voice and gesture of the puppet, a student is able to say what s/he would like to say in real-life situations, but does not for fear of disapproval (Martin, 1993). Puppets can be used to develop such skills as learning parts of speech, vocabulary, public speaking and also the oral expression of thoughts and feelings (Dutcher, 1998).

Choral speaking

A choral speaking activity – also known as 'choral reading', 'verse choirs' and 'choric speaking' – is one in which a group of students read a selection in unison, although it may include smaller or solo parts. (Coody and Nelson, 1982). Through participating in choral reading, students become aware of the sounds of language, predictable language patterns, and the rhythm and melody of language. After choral speaking experiences, learners are better able to predict the words and phrases that follow one another. The purpose of choral reading is to convey meaning through sound, stress, duration and pitch (Stoodt, 1988).

Stoodt (1988) and Coody and Nelson (1982) enumerate four common choral speaking types:

Refrain: The teacher reads most of the lines and the students read the refrain.

Line-a-child: It allows individual students to read specific lines, while the entire group reads the beginning and ending of the section.

•These two types are suitable for performing dramatic activities using poetic content.

Antiphonal: (dialog choral reading) It enables students to explore pitch and duration of sound. Boys, girls, and groups with varying voices speak different parts of the story.

Unison: It is the most difficult because the entire group speaks all the lines. The participants must practise timing so that they are producing sounds and words simultaneously.

- The last two types are suitable to be used with dramatizing stories.

So the present research will use them.

Reader's theater

Reader's theater is an oral presentation of a story by two or more readers who read clearly and expressively. Because it is done by more than one individual, it is sometimes called 'group reading'. For staging, the teacher is the most likely person to assume the role of the narrator. (Coody and Nelson, 1982; Stoodt, 1988). In fact, the only prerequisites for a reader's theater production are that the performers know how to read and are willing to prepare the script so that it can be read fluently. The reader uses facial expressions and tone of voice to convey the emotions, moods and actions of the characters. Reader's theater omits stage properties, lights and costumes so that nothing will divert the audience's attention from the characterization.

Role playing

Role playing can be defined as "a performance activity which is performed in front of the class and is particularly suitable for practicing the use of speech acts where students are supplied with ample information about interlocutors who are going to interact in the conversation and about the situation by using sets of cards" (Turner, 1992, p. 94, as quoted by Anwar, 1997, p.366). In this activity, the participants assume roles to understand another person or situation in a protected environment; mistakes can be made and learned in a risk-free way (Stoodt, 1988).

Now, the dramatic activities are a way of simulating real-life experiences in the classroom. They provide a laboratory for exploring and manipulating language. These activities are important for students because their learning is highly dependent on concrete experience; they learn by doing. A language development focus can recommend using dramatic activities in the classroom since using language in dramatic activities involves a sense of "rightness": the ability to sense what to say and how to say it to enhance action. Students may not feel the need for language during early experiences. They, for example, may be observed discussing what they are doing and making plans for a show. Gradually, they feel the need for language and augment what they are able to convey through performing (DeHaven, 1983). Through such dramatic experiences, students can learn how to understand and develop their oral performance skills.

ORAL PERFORMANCE SKILLS

Being able to communicate is important in everyone's life. People communicate most of the time orally. Today, language students are considered successful if they can speak effectively in their second or foreign language (Stoodt, 1988; Hennings, 1989; Anwar, 1997; De Porto, 1997; Kaplan, 1997; Rudder 1999). The EFL syllabus for the Preparatory Stage is designed to consolidate and build on the achievement of learners based on the first two years of English in Primary 4 and Primary 5. So, all skills are introduced: listening, speaking, reading and writing (Ministry of Education, 1997).

However, speaking is in many ways an underdeveloped skill. The direct cause may be rooted in teaching itself. In EFL classes, students are given few opportunities to practise speaking. They are there to listen much

more than to speak. So, they fall into the habit of using their ears and eyes instead of their mouths. Even worse, speaking is not included in English language tests. Emphasis is generally put on marking individual words, sentences and drilling on mini-dialogues at the neglect of training in longer discourse (Anwar, 1997).

So, developing speaking is a real challenge, in the sense that it deserves every bit of attention as much as the other skills in teaching a language. For achieving this, students must practise language in actual performances. Kaplan (1997) confirms that:

> …, everyone must perform. …, we know how important is to be able to speak on one's feet. No task – not even reading or writing – can compare with the importance of being able to express oneself clearly…ALOUD!!!! Communicating ideas and opinions stands tantamount as the one skill that all human beings must do well to succeed in their lives.

That is to say, speaking is a medium of success in learning. Knowledge is not enough for successful performance: we need also skill. The following section provides a determination of the oral performance skills that second year prep students should exhibit in their communicative use of English by the end of the first term of studying Hello! 4. This is not only listing those skills, but also showing their interaction and relationship in actual use of the language.

Oral Performance Theories

In **(1965), Chomsky**'s original version of *competence-performance* relationship proposed an underlying linguistic knowledge base that is implicated in actual language performance (Skehan, 1995). However, **Hymes (1972)** supposed that there are capacities, *ability for use*, that go beyond that linguistic domain and that scientists have to take into account

appropriateness of language use. He distinguished between, on the one hand, abstract *performance models* – ability as potential – and, on the other, *actual use* of language use in real time – instances of the realization of this potential (actual performance). Figure (2) summarizes the key relation of the distinctions made by other successive writers, in turn to those made by Hymes (1972).

Writer	*Model of knowledge*	*Model of Performance*	*Actual use*
Hymes (1972)	**communicative competence**		**Performance**
	Knowledge	ability for use	
Chomsky (1980)	**Competence**	**Performance**	
	Grammatical competence	pragmatic competence	actual performance
Canale and Swain (1980)	**Communicative competence**	**[Unable to be modelled]**	**Communicative performance**
Canale (1983)	**communicative competence**		**actual communication**
	knowledge	skill	

Figure (2): Major models of language performance as related to Hymes's (1972), (McNamara, 1996)

In **1980**, **Chomsky** introduces a distinction between *grammatical competence* and *pragmatic competence*. He assumes that it is possible in principle to have full grammatical competence and no pragmatic competence, hence no ability to use language appropriately, though its syntax and semantics are 'intact'. Still, **Chomsky**'s focus of interest is in knowledge of language, not the capacities underlying performance.

In contrast, for **Hymes**, c*ommunicative competence* encompasses both aspects of *knowledge* (extended to include, in particular, *sociolinguistic knowledge*) and aspects of *performance*, or what **Hymes** terms *ability for use*. The specification of *ability for use* as part of

communicative competence allows for the role of non-cognitive factors such as motivation, courage, gaminess, gallantry, composure, presence of mind, dignity, stage confidence…etc.

Drawing on those insights, **Canale and Swain (1980)** propose a model whose most influential feature is its treatment of the domains of *language knowledge* as including, in addition to *grammatical competence*, *sociolinguistic competence* (following **Hymes**), and *strategic competence.* They argue that while performance may demonstrate factors as volition, motivation, … etc., they doubt that there is any theory of human action that can adequately explicate *ability for use*; and hence it cannot be modelled in their framework.

Instead, they view *ability for use* as simply part of what they call *communicative performance*, which they define as, "the realization of these competencies and their interaction in actual production and comprehension of utterances" (p.6). However, they do include *ability for use* in their discussion of *strategic competence* that refers to the possession of coping strategies in actual performance in the face of inadequacies in any of the other areas of competence. However, 'coping' is an aspect of performance, involving general reasoning or problem-solving capacities and also possibly personality factors.

Canale's paper **(1983)** uses the term *actual communication* to refer to *performance*. He distinguishes *actual communication* and the *knowledge* and *skills* underlying it. Despite **Canale**'s recognition of the need for a theory of *performance*, aspects of this performance remain inconsistent. This is because, he introduces a fourth aspect of language knowledge, *discourse competence*, which concerns:

> Mastery of how to combine grammatical forms and meanings to achieve a unified spoken or written text in different genres. … Unity of a text is achieved through *cohesion* in form and *coherence* in meaning. [Emphasis in original.] (p. 9)

Cohesion clearly involves linguistic knowledge. However, it is not clear that the ability to perceive and create *coherence* in discourse is a matter of knowledge entirely. The true thing is that **Canale (1983)** has excluded the term *performance* from his model of *communicative competence*.

Shohamy (1988) insists on the need for investigation of the interaction of the components of *communicative competence*. She says:

> In order to describe the communicative oral trait, one needs to identify its main components and their internal relationship. A review of the literature, however, makes clear that the available communicative models mostly *list* their components without examining their relationship. [Emphasis in original.] (p. 167)

Bachman (1988) proposes a model of Communicative Language Ability (CLA). He covers three basic areas: *knowledge of language*, here termed *language competence*; some cognitive aspects of *ability for use*, here termed *strategic competence*; and a discussion of modalities of performance, rather titled *psychophysiological mechanisms*; Figure (3).
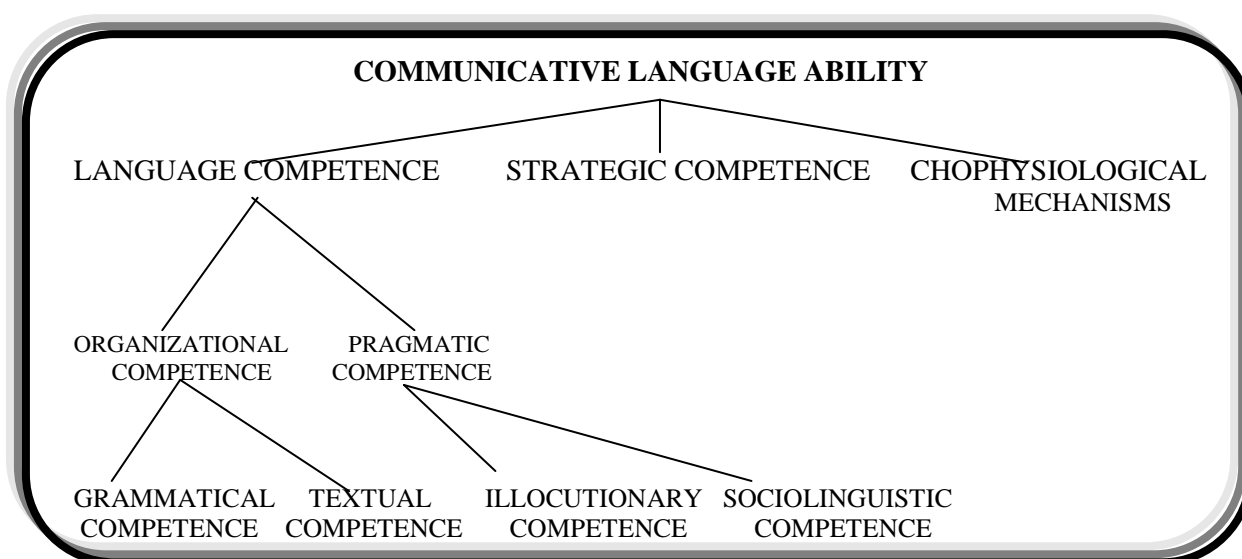
Figure (3): A framework for describing communicative language ability (Bachman, 1988)

Bachman (1988) discusses a tree-structure for CLA components, dividing *language competence* into *organizational competence*, and *pragmatic competence*. The former includes knowledge involved in creating or recognizing grammatically correct utterances and comprehending their propositional content (*grammatical competence*), and in organizing them to form texts (*textual competence*). The latter includes knowledge of the pragmatic conventions for performing felicitous language functions (*illocutionary competence*) and knowledge of sociolinguistic rules of appropriateness (*sociolinguistic competence*).

More radical is the change that **Bachman (1990)** proposes for the role of *strategic competence*. It is no longer seen as compensatory, only coming into play when other competencies are lacking. Instead, it is central to all communication. It achieves this by discharging a mediating role between the *knowledge structures*, *Language competence* – have just been briefly examined – and *context of situation*; Figure (4).
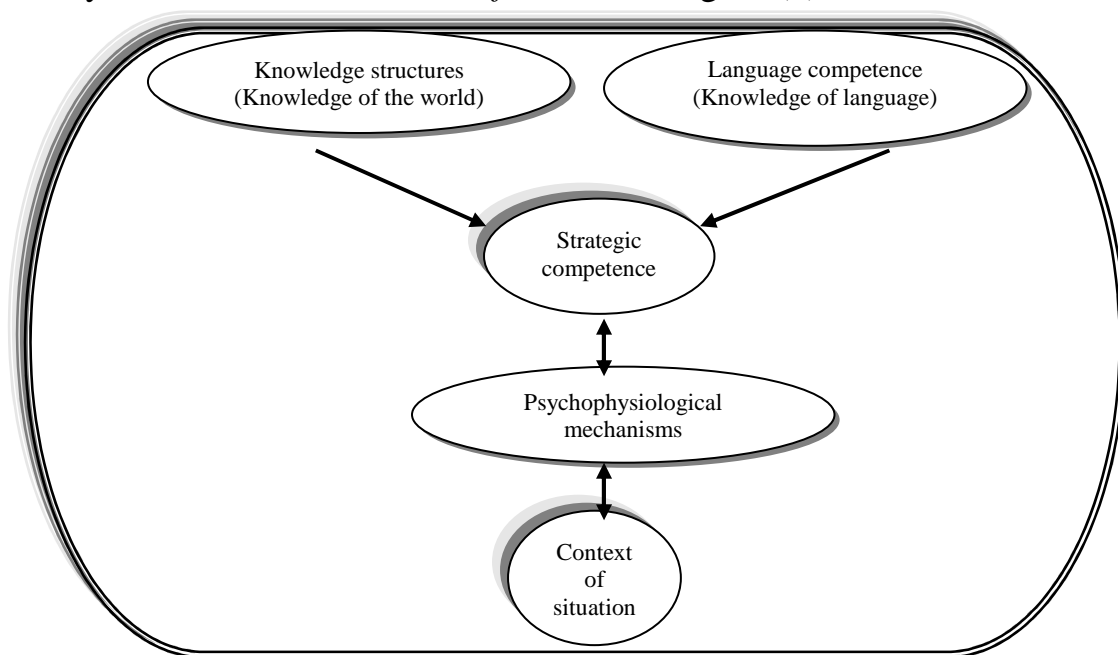
Figure (4): The central place of *the strategic competence* in communicative language use (Bachman, 1990, as extracted by McNamara, 1996)

More recently, **Bachman and Palmer (1996)** have made significant revisions of their framework, to include for the first time an explicit modelling of the role of affective or volitional factors in language use; that, the role of *non-cognitive* factors underlying performance is explicitly addressed. *Strategic competence* carries out its role by determining communicative goals, assessing communicative resources, planning communication, and then executing the plan.

In terms of *knowledge of language*, the changes are mainly nominal. Within the category of *pragmatic knowledge*, the earlier *illocutionary competence* has been rebelled *functional knowledge.* In addition, there has been some rebelling, so that, for example, the former *knowledge structures* is now *topical knowledge.* The overall model has been given a new component, called *affective schemata* (sometimes affect). The affective schemata, in combination with the characteristics of the particular task, determine, to a large extent, the language user's affective response to the task, and can both facilitate and limit the flexibility with which he responds in a given context.

Thus, so far, the researcher tried to go through the models of oral performance theories for better determining the oral performance skills and their relationships and interaction in actual use of language.

Performance Assessment Approach

When people hear the word *assessment*, many envision students taking paper-and-pencil tests to determine how much they have learned. However, testing is only one of many other assessment strategies such as observation, oral questioning, projects and portfolios. Efforts to reform and restructure schools have focused attention on the role of *assessment* in school

improvement. (Dietel et al, 1991; Airasian, 2000). Tennenbaum (1996) confirms this saying that *assessment*:

> … employs strategies that ask students to show what they can do. In contrast to traditional testing, students are evaluated on what they integrate and produce rather than on what they are able to recall or reproduce. The main goal of assessment is to gather evidence about how students are approaching, processing and completing real life tasks in a particular domain.

The movement away from traditional multiple-choice tests to *performance assessments* has included a wide variety of strategies such as open-ended questions, exhibits, demonstrations, execution of experiments, computer simulations, writing in many disciplines and portfolios of student work over time. These terms and assessment strategies have led to the quest for more meaningful assessments: performance assessments which capture the significant outcomes we want students to achieve (Dietel et al, 1991).

A number of writers attempted to define the *performance assessment*. Among them, for example, Bennett and Hawkins (1993) refer to it with " the process of evaluating a student's skills by asking him to perform tasks that require those skills." McNamara (1996) quotes a general definition from Filzpatrick and Marrison (1971, p.238) saying that *performance assessment* is "one in which some criterion (real) situation is simulated to a much a degree than is presented by the usual paper-and-pencil test" (p.11).

It is useful, now, to present a complementing part of some attempts of designing an oral test. These tests exemplify the important landmarks in the *oral performance assessment*.

Oral Tests

The first oral tests were administered in the language lab; that is, a small booth equipped with a tape recorder into which a test taker was expected to speak. However, with the emergence of the communicative era in the 1970s, it was claimed that the type of oral language produced was artificial, because test takers talked to machines, not to other human beings. From that time assessing this ability has long been problematic because of the complexity both of the skills involved and the context in which these skills are to be elicited and assessed (Seward, 1973; Bachman, 1988; Nazir, 1991).

Seward (1973) conducted a study on the students of the English Language Institute of the American University in Cairo to determine whether the results of objective paper-and-pencil tests of general language proficiency could serve as measurements of students' speaking proficiency in EFL. He contended that most tests of speaking proficiency suffer from several limitations as follows:

1-The tests tend to be quite subjective: They are impressions of the tester.
2-Most tests are either time-consuming to administer or time-consuming to score.
3-There is no universally accepted criterion of what constitutes speaking proficiency.
4-Against whom do we judge or measure the student's proficiency –native speakers of the language or the student's peers in the foreign language class?

He concluded that scores from objective paper-and-pencil test batteries indirectly provide much more effective and stable measurements of

student's speaking proficiency than teacher evaluation in the case of the oral interview. Such tests have the advantage of being objective measurements, easy to administer and efficient to score.

However, **Nazir (1991)** criticizes this view. He believes that communicative teaching asks for communicative testing. He claims that the most frequent advocated approach to testing oral communication is to require the test takers to use and perform in the language in actual communicative situations. The most famous test in this respect is **the Oral Proficiency Interview (OPI)**.

The OPI – introduced to secondary schools and colleges in (1986) jointly by the Educational Testing Service (ETS), the American Council on the Teaching of Foreign Languages (ACTFL) and the Federal Interagency Language Roundtable (FILR) – is derived from a test pioneered by the Foreign Service Institute (FSI) and used for many years by various American government Agencies (Valdman, 1988; Stansfield, 1992). Individuals have been rated according the ACTFL proficiency guidelines which are rating scales of four levels of oral language proficiency: *novice*, *intermediate*, *advanced* and *superior*.

The **OPI** is a structured conversation between a specially trained interviewer and an interviewee. The conversation, which may last from 10 to 25 minutes, progresses through four stages. It begins with a *Warm-Up*, which is designed to put the interviewee at ease. During phase two, the *Level Check*, the interviewer guides the conversation through a number of topics. During phase three, the *Probes*, the interviewer raises the level of the conversation. In phase four: the *Wind-Down*, the interviewer alternates several times between the *level checks and probes* (Standsfield, 1992).

On the face of it, the **OPI** closely approximates authentic oral verbal interaction because there is a listener and because focus is on the message (Valdman, 1988; Lantolf and Frawley, 1988). Paradoxically, the **OPI** has been exposed to criticism more than any other oral test has. According to Galloway (1987, p.50), "authentic tasks are those which invite the learner to do what would be done, in much the way, it would be done by native users of the language" (as quoted by Lantolf and Frawley, 1988, p.183).

However, there is little known about how speakers, native or otherwise, relate linguistic structure to language function. For example, in making questions, native speakers use fewer words than do advanced nonnative speakers. In terms of the **OP** testing, the advanced speakers may be said to provide a good ratable sample because they are able to say more than the beginning speakers are. Yet, the beginning speakers are much closer to the native norm (i.e., more authentic) than are the advanced speakers. So, the **OPI** authenticity remains a dubious matter (Lantolf and Frawley, 1988). Also, Shohamy (1988) shows that the **OPI** samples a range of communicative interaction which from the broad communicative competence perspective is narrow.

In response to all these defects of the unimodal **OPI**, **Simulated Oral Proficiency Interview (SOPI)** is offered. As a 'semi-direct' test, it elicits speech by means of a recorded tape and a printed test booklet (Stansfield and Kenyon, 1996). It consists of six parts beginning with simple personal background questions posed on the tape in a simulated initial encounter with a native speaker of the target language. During a brief pause, the examinee records a short answer to each question. Part 1 is analogous to the *Warm-Up* phase of the **OPI**. The remaining five parts are designed to elicit language that is similar to that which would be elicited

during the *Level Check* and *Probe* phases of the **OPI**. In order to avoid testing listening or reading ability, parts 2, 3, 4 and 5 employ pictures in a test booklet to check for the examinee's ability to perform the various functions. Like the **OPI**, the **SOPI** ends with a *Wind-Down*. This is usually an easy question designed to put the examinee at ease and to facilitate the ending of the examination in as natural a manner as possible (Stansfield, 1989).

In comparison with the **OPI**, the **SOPI** would seem to offer certain advantages. Stansfield (1989) puts them as follows:

1-Any teacher, aide or language lab technician can administer the **SOPI**.

2-The **SOPI** can be simultaneously administered to a group of examinees by a single administrator.

3-Its more extensive sample may contribute to a more valid assessment.

4-By recording the test for later scoring, it is easier to ensure that the most reliable raters will rate examinees.

So, oral tests proceeded from indirect to direct tests and finally semi-direct tests. Below are some guidelines that will help in designing the oral performance test of the present study; see Chapter III.

Guidelines for Designing the Oral Performance Test of the Study

Testing has traditionally focused on whether students know the right answer; how they arrived at their answers has been considered important only during the test development. Performance assessment, on the other hand, requires students to demonstrate knowledge or skills; therefore, the

process by which they solve problems becomes important. It can also measure skills (e.g., speaking) that have not traditionally been measured in large groups of students. To illustrate, if students are asked to tell a story in their own words, a teacher can easily see if they understand the story, use the new vocabulary and structures and perform their knowledge orally.

There are even now distinctions within performance assessments, a distinction which refers to the fact that some assessments are meaningful in an academic context whereas others have meaning and value in the context of the real world, hence they are called **authentic** (Wangsatorntanakhun, 1999; Runder and Boston, 2001). For example, if a teacher asks a student to talk about a certain character in a story, or he asks the same student about what he would do in a certain situation if he were this character. Both assessments are performance-based but the one involving a real-world problem would be considered more authentic (i.e., the latter).

In designing a performance test, three key features have to be taken into consideration: (1) students construct, rather than select, responses; (2) assessment formats teachers follow to observe students behaviour on tasks reflecting real-world requirements; and (3) scoring reveals patterns in students' learning and thinking (Fuchs, 1995). The last two features need to be discussed:

Tasks

A key feature of performance assessment is developing *tasks* that will enable students to use and demonstrate a broad range of abilities. Successful tasks are very context-specific; the test should reflect the communicative situations in which the students are likely to find

themselves. They are also complex enough to engage students in real thinking and performances, open-ended enough to encourage different approaches, but sufficiently constrained to permit reliable scoring; they allow for easy collection of records, and they can exemplify authentic work in the disciplines (Bennett and Hawkins, 1993). Ideas for assessment *tasks* can come from the text, the curriculum, current events, literature, reference books, even realia such as advertising circulars and menus (Wangsatorntanakhun, 1999).

A *task* is judged; then, on the extent to which it simulates real-life communicative situations. On the one hand, performance tests are characterized by the relationship of test tasks to reality: the relationship is close, 'direct', the tasks are 'authentic'. On the other hand, test and reality are to be distinguished and thus the relationship between them is a matter of interest. That is, there are two aspects of this relationship: (1) the degree of reality of the simulation and (2) the relevance of the performance in the simulation to performance in the non-test (real) situation (McNamara, 1996).

To sum up, A well-designed performance assessment task should reflect important, real-world performances that are tied to desired students' outcomes that are relevant to the workplace and everyday life. They should connect meaningfully with specific instructional methods that can be realistically managed in school settings. The ideal performance task is inherently instructional, actively engaging students in worthwhile learning activities (Fuchs, 1995; Wangsatorntanakhun, 1999).

Performance criteria

After the task is created, the performance criteria are developed. Airasian (2000) defines them as, "performance criteria are the specific behaviour a student should perform to properly carry out a performance or produce a product" (p.152). For Wangsatorntanakhun (1999), creating performance criteria focuses attention on particular student behaviours that are measurable and observable.

In order to define performance criteria, a teacher must first decide whether a *process* or a *product* will be observed. Will a *process* such as speaking in a real-life situation, or will a *product* such as an uttered word be assessed? In the former case, criteria are needed to judge the student' actual performance as it goes on, while in the latter, criteria are needed to judge the end product (Airasian, 2000). In the present research, the performance criteria are those, observable, oral performance skills to be developed and tested.

Measuring oral performance skills

According to Mead and Rubin (1985), the task can be administered in a one-on-one setting with the test administrator and one student or in a group or class setting. His or her performance on the task is then scored or rated. Performance skills dictate whether to score or rate them.

Checklist: A checklist is a written list of performance skills. As performance is judged, the scorer determines whether the student's performance meets each specified criterion. If it does a checkmark is placed next to each criterion, indicating that it was observed; if it does not, the checkmark is omitted. That is, a checklist gives the teacher only two

choices when scoring each criterion, performed or not performed; yes or no. It provides no middle ground for scoring.

Rating scale: A rating scale is based upon a set of performance skills. For Shohamy (1988), rating scales have been found to be useful for rating the oral samples. The process of rating the sample involves matching it with some descriptions on the scale and assigning a score accordingly. One of the most common types of rating scales is the numerical scale. In a **numerical scale** (1,2,3,4), a number stands for a point on the rating scale. Thus, for example, 4 corresponds to the student's *always* performing the behaviour; 3 to the student's *usually* performing the behaviour, and so on. (Airasian, 2000).

RELATED STUDIES

Now, the dramatic activities and the oral performance skills are determined; Figure (5):
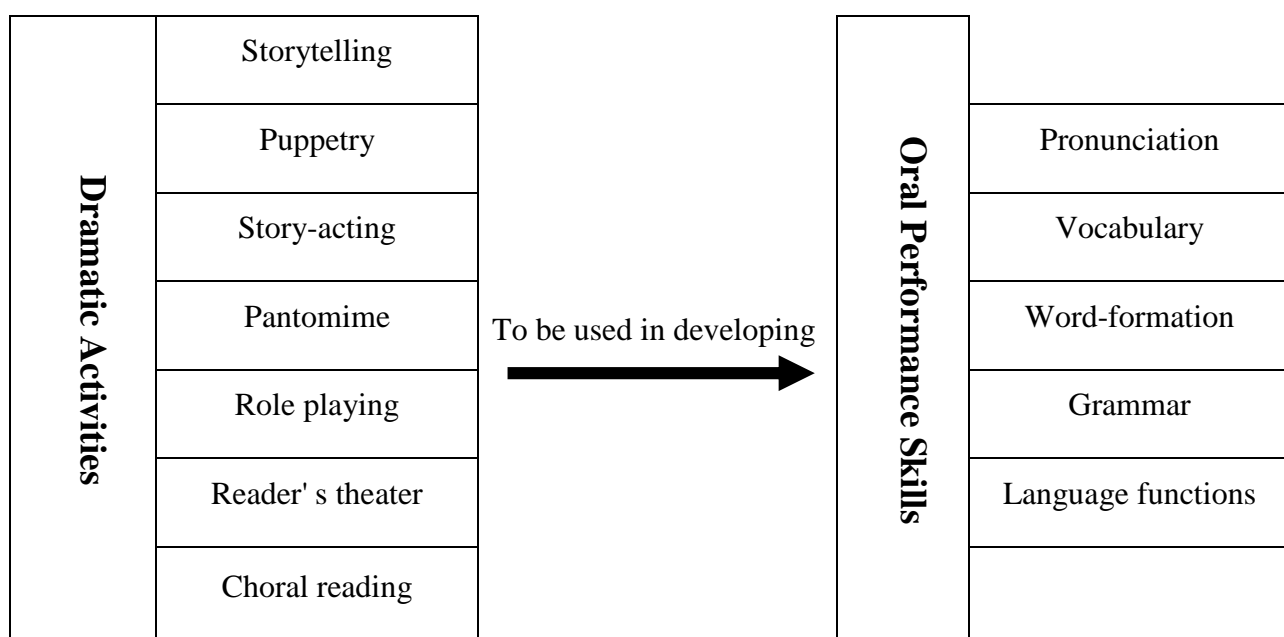
Figure (5): The dramatic activities and the oral performance skills

Using the dramatic activities in developing the oral performance skills needs to review how related studies implemented these activities for achieving certain objectives.

Actually, a considerable number of foreign and Arab studies (mentioned below) specifies reasons for all students to have dramatic opportunities. Rationale includes: enjoyment of learning process, active learning, learning creative expression, learning dedication, developing self-confidence, learning self-discipline, learning leadership and coming in contact with great ideas and literature. These studies can de divided into two categories:

1-Studies implemented on the dramatic activities in general

Usually, this kind of studies uses the *dramatic activities* as an overall technique calling for a certain suitable activity at a time (i.e., some times using, for example, puppetry, others using pantomime and so on). There will be a link between them and the present study. Among these studies:

Ingersoll and Kase (1970) was designed to answer the question as to whether the use of dramatic activities enhanced learning and whether the child needed to be trained to benefit from such a technique. For this purpose, some British children in eight classes of the 5th and 6th grades were chosen as the subjects of the study. The analysis indicated that dramatic activities have an effect both on learning and retention, but the relationship varied depending on the sex and training of the child. The findings also disclosed that the higher the grade, the less important the technique. The sex difference was another salient factor; the data were such that using the dramatic activities to teach cognitive material actually

worked against the boys' retention of material. The girls, on the other hand, appeared to benefit from the technique, both in the initial learning, and the retention of the material learned.

Ridel (1975) attempted to document verbal and nonverbal communication skill development, creative thinking and attitudes toward the dramatic activities course. Dramatic activities were integrated into the general arts programme, taught by a teacher inexperienced in their use. Analysis included surveys, writing samples, and Torrance Tests of Creative Thinking (verbal form). The author concluded that dramatic activities could develop imagination and communication skills even when taught by inexperienced teacher.

Carol (1987) tried to know the extent to which dramatic activities could benefit elementary American students in studying English as a first language. The experimental group was taught using the dramatic activities while the control group was taught in the traditional way. The results indicated that the dramatic activities had a positive effect on the students' performance in reading achievement and oral and written composition.

Domke (1991) prompted the development and implementation of two courses aimed at enriching the EFL programme at an elementary school in Czecho-Slovakia. These two programmes, both concentrated heavily on introducing the 54 participating students, aged 10-12 to ways of learning English other than the traditional grammar translation methods.

To minimize the influence of students' native culture, the courses took place in a chalet in the mountains. The chalet was the 'New World', in which each of the bedrooms, occupied by 2-3 students was considered a separate country. Each country was chosen by the students. Students

designed passports for themselves, imagination stamps, and signs to welcome visitors. They were then divided into four teaching groups (10-14 students each) based on their level of English. During evening programmes, each of the four groups was responsible for particular activities, including reporting on their countries, exchanging pen friend letters with another group, presenting fashion shows, teaching songs that they had learned, and organizing and running both summer and winter Olympic games. These courses proved to be very enjoyable for course participants, and provided them with a new and exciting way to further develop their English skills.

The present study will benefit from the above studies as follows:

- There will be training in the use of dramatic activities during the last week of September.

- The textbook exercises can be milked for their dramatic potential by adding gestures, expressions and intonation to the dialogues, or they can be replaced by more realistic situations.

- The age of the students will be appropriate (neither old nor young).

- Dramatic activities can be used productively in an academic environment that is hostile to innovation. In order to learn an utterance, the student must be able to project their imagination into a situation that calls for such an utterance.

- In using dramatic activities, there is an emphasis on both memorization and improvisation depending on the functions of the two hemispheres of the brain.

- The division of the class into a number of groups responsible for particular activities. These groups will consist of some students of different levels in English.

- The use of some props and materials can enliven the activities simulating them to real-life situations.

- The use of the content of textbook as a springboard for simulations of other related real-life situations.

2-Studies implemented on certain types of the dramatic activities

These studies concentrated on certain types all the time. There will be a link between them and the present study, among these studies:

In Nova Southeastern University, USA, **Hall (1994)** executed an Ed. D. practicum with the primary purpose of enhancing elementary students' ability to address conflicts in a positive, prosocial manner. The location of the practicum was an urban school. A literacy programme (consisting of storytelling, role playing, puppetry, flannel board, organized games, and physical movement) and a citizenship programme providing opportunities for students to be distinguished for exhibiting appropriate social behaviour were implemented during a 12-week period.

Results indicated that (1) inappropriate acts of conflict dropped considerably during the last 4 weeks of the practicum; (2) students' ability to determine the appropriate course of action in the event of a conflict increased significantly; and (3) students received both programmes with much enthusiasm. It can be concluded that the use of storytelling, role playing and puppetry among other activities can develop students as social human beings.

Abd-Rab El-Naby (1997) investigated the effectiveness of story-acting on enhancing some Egyptian second year prep students' listening and writing skills and achievement in Arabic. This study undertook the experimental design in terms of using an experimental group and a control group. It administered pre-and post-tests of achievement in writing and listening. The programme showed the students six strips. Then, the teacher asked six groups ─ each consists of 3-4 students ─ to choose one to read its story, understand, and prepare the props that they can bring to school. They made the area in front of the blackboard the stage for the dramatic acting. The story-acting time was two periods a week for each strip except for the final week, there were two strips. Results showed that the experimental group achieved higher scores than the control group.

The goal of Anwar (1997) was to determine the effect of using role-play activities in a phonetics and English course with second year English majors, Al-Baha Faculty of Education for Girls, Saudi Arabia on their conversational competence and course achievement. The study used the experimental design. Sixty students were randomly assigned to either the control group or the experimental group. Students of the experimental group were taught the spoken English and phonetics course using role-play activities while the control group was taught in the traditional way.

Tools of study included a written achievement spoken English and phonetics test, an oral achievement spoken English and phonetics test. The Michigan Test of English Language Proficiency, and an oral achievement conversational test and a role-play observation sheet. The experiment lasted the first term of the academic year 1996-1997. The researcher taught the spoken English and phonetics course. The results revealed significant differences in written achievement and oral achievement in phonetics and oral conversational competence.

De Porto (1997) reported his experience in TEFL in Uruguay. His question was: How EFL teachers who work with teenage students, who do not need to communicate in the foreign language, motivate them to speak in English? He has found that was simply by 'playing and having fun' in the classroom situations. This was through developing speaking skills by creating simulations for the EFL courses.

In his classes, each simulation started by describing the setting and the characters. That is, each student was assigned a character, either at random or by having the student choose the one s/he preferred. All the characters were organized into families, work-mates, or were assigned special roles in the simulation. In 'A Trip to England,' some were the members of the crew and the rest were passengers organized into families. To help the students keep a record of their characters, it was useful to have them fill in forms to define each role clearly: its personality, family links, job, history and projects. Also, it was important to record on a video all the production so as to analyze individual and group progress and understand how the activity transpired.

Sierra (1997) conducted a programme in theatrical expression, based on dramatic play, on urban children from ages 8 to 14 in a Colombian city. The programme used improvisations or play episodes created by the children without a script. One of the purposes was to explore a pedagogical alternative to the authoritarian relationship between the teacher and his students. The emphasis was on process rather than results and growth rather than entertainment. Dramatic play experiences with older children were shown to provide an appropriate alternative learning approach.

Biagler (1998) examined two different methods to increase story comprehension. These methods were implemented using two kindergarten classes from the Secaucus New Jersey Public School District during a 4-week instructional period. The students from one classroom listened to stories proceeded by story-acting. Retelling techniques used were role playing, puppet theater, flannel board and pantomime. The other sample had the same stories orally read to them, however, these were followed by teacher instruction and an art activity related to the story. Both groups were then given reduced photocopies of the main parts of the story and asked to put these sequencing scripts in correct order by gluing them onto construction paper. Results indicated that those students who used the dramatic activities had greater comprehension and more emotionally involved.

Siddall (1999) focused on a group of five students who chose to use story-acting as one way to create their interpretations of a book: 'The Slave Dancer'. The study, which explored possibilities of how these fifth-grade students, the classroom teacher, and the researcher could construct meaning for the novel, combined two research paradigms: action and interpretive research. During their reading, journaling and discussion of the book, the students created two drama projects for 'The Slave Dancer'. Detailed transcripts of their interaction in the story-acting showed that the students had comprehended the novel and shared that understanding with their classmates.

These previous studies have inspired the present study in the following way:

- The distributions of the characters at the beginning of the activities by having the student choose the character.

- Every student has a guide showing the steps of implementing the dramatic activities.

- Dividing the class into cooperative groups.

- Using dramatic activities as a way of creating interpretations of a story; in the sense that students are allowed to improvise scripts and create whatever materials they see appropriate for a story.

- Dramatic activities provide a vehicle for students to use language, both verbal and nonverbal, in an educational context.

- The emphasis on process rather than result

- Sharing with the audience

The present study attempts using the dramatic activities not only as a teaching/learning technique generally (the first category used a certain type at a time) or certain types in particular (the second category used an activity or more all the time), but using all the activities all the time. Also, there are studies which tried to develop the oral expression or the verbal or nonverbal communication skills in general, but the present study tried to develop certain skills.

In conclusion, using dramatics in the classroom is more than letting students act out stories. It includes helping them develop certain skills. Although students will encounter dramatic skills in playing out stories and ideas, they will make the most growth when they have opportunity to focus on oral performance skills. Improvement comes with the awareness and practice of these skills.

CHAPTER III

Methodology of the Study

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METHODOLOGY OF THE STUDY

This chapter discusses the methodology of the research. It includes subjects of the study, design of the study, instruments, setting of the experimental study and administration of the dramatic activities. The statistical treatments used are:

- mean scores
- standard deviation
- t-test for independent samples
- analysis of covariance (ANCOVA)

SUBJECTS OF THE STUDY

The subjects of this study were second year prep students from Sammanoud Prep School for Girls. The second year students of this school were divided into six classes alphabetically. The researcher taught three classes of them. Two classes (2/3 and 2/4) of them were randomly assigned to be the subjects of the study.

DESIGN OF THE STUDY

The study adopted the experimental design, in terms of using one experimental group and one control group. Two classes (2/3 and 2/4) were randomly assigned to either the experimental or the control group. The experimental class (2/3) included forty students and control class (2/4) included thirty-eight students. The experimental group was taught the first term stories of Hello! 4 using the dramatic activities. On the other

hand, the control group (class 2/4) studied the story units as recommended by the Ministry of Education. The two groups were pretested and posttested on their performance skills.

INSTRUMENTS

The following instruments were used in this study:

1. A questionnaire prepared by researcher and addressed to specialists to determine which dramatic activities are most appropriate for teaching each of the five stories of the first term of Hello! 4, see Appendix (1)

2. A Teacher's Guide modified by the researcher for adapting the procedures of teaching the five story units of the first term, see Appendix (2)

3. A Student's Guide prepared by the researcher for showing the students how the dramatic activities should be implemented, see Appendix (3)

4. A test of the oral performance skills of second year prep students designed by the researcher will be used as a pre- and post-test; Appendix (4)

1-The Dramatic Activities Questionnaire

Aims

Based upon related literature and the content of Hello! 4, the researcher prepared a questionnaire, Appendix (1). This questionnaire suggested seven dramatic activities and asked specialists to specify a number of the most appropriate activities for teaching each one of the five

stories of the first term of Hello! 4. This should be in terms of appropriateness for *the period time*, *the students' levels* and *the characteristics of each story.*

Validity

A jury of college staff members examined the questionnaire and approved its face validity to the set aim.

Description

The questionnaire included a description of the seven, suggested dramatic activities and a table of three columns:

1- The name of the story with the number of the unit and lesson.

2- The suggested dramatic activities.

3- Blank space for adding any other activities.

Specialists were asked to read the description of each activity, put a tick next to the activity they agreed upon, then add other activities, if possible.

Administration

The questionnaire was administered at the end of the academic year 2000/2001 to eighteen teachers of English language, prep stage, see Appendix (7). After administrating the questionnaire, the researcher analyzed the teachers' responses and considered the suggestions made by more than nine teachers (50% of the subjects). Appropriate dramatic activities for the stories were included in the Programme.

THE DRAMATIC ACTIVITIES PROGRAMME

Based upon reviewing related literature, the aims of TEFL in the prep stage in Egypt, and the questionnaire, the Dramatic Activities Programme was constructed. Hence, it aimed at developing second year prep students' oral performance skills.

The Content

The study used the content of the textbook assigned by the Ministry of Education without any change. It used the units: 3, 4, 7, 12 and 13 including the stories of the first term. It is obvious that two of these units are successive, then one in the middle and finally two are successive.

The subjects of the study were taught using the dramatic activities. The textbook exercises were milked for their dramatic potential by adding gestures, expressions and intonation to the dialogues, or they were replaced by more realistic situations. This guaranteed the continuity of the Programme throughout the whole term with the chance of some training through the units in between. The last lesson of the fifth unit is dedicated to the writing skill, so the Programme was twenty-four periods. Each lesson included practising some oral performance skills using some dramatic activities.

Also, each lesson followed the four steps of Kolb's Learning Cycle, Figure (1), (p 24), trying to answer the following questions:

1. *Why (should I learn this)? :* Teacher introduces the objectives of each lesson.
2. *What? :* Teacher gives the new vocabulary and structures.
3. *How does it work? :* Students prepare themselves for the activity.

4. *If I do this, what happens? :* Students perform the activities before their peers, having the chance of evaluating themselves through discussing the strength and weakness in mastering the oral performance skills.

2-Teacher's Guide

This guide, Appendix (2), aimed at introducing the dramatic activities: its use, and implementation in the classroom. This guide adapted the procedure of teaching the five units of the first term, which include stories. This guide also added some dramatic activities and their implementation to some exercises to guarantee the continuity of the dramatic activities throughout the term.

3-Student's Guide

This guide, Appendix (3), aimed at the following:

1- acquainting students with the aims of the Programme;

2- enabling students to have a concept of the implementation of each activity;

3- raising the students' awareness of the steps of each lesson;

4- giving students more responsibility for their own learning; and

5- emphasizing students' strengths (what they know) rather than weaknesses (what they do not know).

4-The Oral Performance Test

Analyzing the content of Hello! 4 and the learning objectives of teaching in relation to the components of the model of **Bachman and Palmer (1996)**, Figure (6) the oral performance skills are confined in the following:

Communicative Competence		performance
Language knowledge + topical knowledge	affective schemata + strategic competence	

Figure (6): A theoretical framework of the practical study as viewed by the researcher

Grammatical knowledge, which means in the present study, the degree to which a student has mastered the linguistic code including *pronunciation* (*vowel sounds – intonation*), *vocabulary* (*content words – function words*), *grammar* and *word-formation*; and

Functional knowledge, which means in the present study, the ability of a student to select appropriate *language functions*, such as giving an advice or refusing an invitation to appropriately address the task set forth in the situation, see Table (2).

Table (2): Content analysis and a classification of the learning objectives of the study units according to the theoretical study model

Learning objectives of the Units / Communicative Language Ability	Self and his neighbour — Unit 3	The lost island of Atlantis — Unit 4	The greedy farmer — Unit 7	Danger in the deep: Part 1 — Unit 12	Danger in the deep: Part 2 — Unit 13
Grammatical Knowledge *1-Pronunciation*		Recognize the sound patterns of the name of the vowels: a, e, i, o, u			
2-Vocabulary	Use: tool, hammer, nails, ladder, drill, saw, pair of scissors, hole, roof, neighbour, noun, crawl, lend, reply, useful.	Use: volcano, smoke, café, word, part of speech, shade, example, pilot, soil, diver, flames, rock, lava, ocean, remains, vowel, lose, explode, disappear, shake, rise, as usual, dark, terrified, liquid.	Use: jeweller, gold, wife, adjective, plough, feed, pick, collect, lay, past participle, choose, excited, rich, greedy, dead, wonderful, golden, sell, kill.	Use: advice, dentist, feelings, toothache, danger, submarine, shape, preposition, hide, give away, attack, scream, advise, far, special, suddenly, Don't worry!, Oh, my goodness!	Use: get hot, ask the way, rest, lost, Oh, dear!, diving suit, torch, treasure, bang, reward, save, fight, pull open, come back, keep still, belong, leave, full of, marvellous, safely, sightseeing, shopping.
3-Word-Formation	Form the past simple of regular and irregular verbs.	Use noun endings: '-ment', '-tion', '-sion'.	Form the past participle simple of regular and irregular verbs.	Form the plural of nouns.	
4-Structures and Tenses	1. Ask and answer questions in the past simple tense. 2. Tell the events of a story in the past.	1. Describe what is and was happening in a picture. 2. Ask and answer questions in the past continuous. 3. Use the past simple and past continuous tenses to tell the story.	1. Describe a picture use the present continuous. 2. Use the present perfect tense to describe a second picture, saying what has happened and what hasn't happened yet	1. Use the second conditional. 2. Classify types of plural. 3. Talk about what we can and can't do now, and what we couldn't do in the past.	1. Express obligation with 'have to' in the present and future tenses. 2. Talk about what necessary in the past using 'had to'. 3. Discuss holiday plans, using the present continuous tense.
Pragmatic Knowledge *5-Functional knowledge*		Express an opinion from deduction		1. Express what we would do if something unlikely happened 2. Giving advice, "If I were you, I'd…"	1. Refuse an invitation, using 'have to' to talk about obligation. 2-Express obligation in the past using 'had to'

Objectives of the test

The test seeks to elicit a representative performance sample of an examinee's speech in a short time. Depending on Table (2), the test has five main cores of skills. Each core assesses a number of skills as follows:

1-The student is able to *pronounce* sounds:
- pronunciation of words (vowel sounds)
- intonation

2-The student is able to *use vocabulary* items:
- the most frequent content words (120 words)
- function words (prepositions: in, on, to, at, about, by)

3-The student is able to *form words*:
- past tense and past participle of regular verbs
- past tense and past participle of irregular verbs
- nouns from verbs
- plural nouns

4-The student is able to *use* some *structures* and *tenses*:
- the Present Tenses: Simple, Continuous, Perfect
- the Past Tenses: Past, Continuous
- can ,can't, could, couldn't
- If I were……, I'd…… . If I had……, I'd…… .
- expressing obligation : must , will have to, have to , had to
- talking about future plans using The Present Continuous Tense

5-The student is able to *select* among *language functions*:
- giving advice
- expressing obligation
- inviting
- deducing

Each core includes a target process or behavior that students are taught and expected to master. These processes are *comprehend* (use vocabulary and structures), *apply* (recognize and form some spelling patterns) and *synthesize* (integrate and express orally).

Table of specifications

For the purpose of determining the type and number of questions to be included in the test, a table of specifications, Table (3), was developed.

Table (3): Table of Specifications

Skills	Actual Instruction — Time Spent	Actual Instruction — Weight (%)	Mark	Cognitive Process — Comprehension	Cognitive Process — Application	Cognitive Process — Synthesis	Part 1 — Matching	Part 1 — Supply	Parts 2 — Role play	Parts 2 — Picture description	Parts 2 — Conversation
Pronunciation: -Vowel sounds	109 m. / 35 m.	15%	15marks / 5 marks		(100%)	(100%)		20 items (quarter a mark each)	4 marks	3 marks	3 marks
-Intonation	74 m.		10marks								
Vocabulary: -Content words	200 m. / 178 m.	27%	27marks / 24marks	(25%)		(75%)		6 items (one mark each)	6 marks	6 marks	6 marks
-Function words	22 m.		3 marks	(100%)				6 items (half a mark each)			
Word-Formation	68 m.	10 %	10marks		(100%)			8 items (six items: one mark each, two items: one and half marks each and last item: one mark.)			
Grammar: -Tenses	288 m. / 136 m.	39%	39marks / 18marks	(25%)		(75%)	5 items (one mark each)	7 items (one mark each)	9marks	9 marks	9 marks
- Structures	152 m.		21marks								
Language Functions	65 m.	9 %	9marks			(100%)			6marks		3 marks
Total	703m.	100 %	100 marks				5 items (5 marks)	47 items (31 marks)	13 items (25marks)	9 items (18 marks)	12 items (21 marks)

Having the average of each period is forty-five minutes and the programme was twenty-four periods, the researcher measured the actual time of teaching the oral performance skills for both the experimental and control groups. The total time was 703 minutes. Then, the researcher measured the amount of emphasis for each one through:

$$= \frac{\dfrac{m}{703} \times 100}{1 \times 100}$$

Where:

m = time spent in actual instruction

Since each core of skills involves a certain kind of mental process, the first two of these processes: *comprehend* and *apply* are best assessed by **supply questions**. These require the student to *supply an answer* (a product). The last process calling for *synthesizing* the skills and *expressing* oneself orally are assessed by planning some kinds of **tasks**. *The mark* for each skill represents the weight of emphasis in actual instruction. That is, (1%) of emphasis is represented by (1) mark. This means that the total mark on the test is 100.

In table (3), for example, the intersection of *word-formation* (skill dimension) and *application* (process dimension) represented by 100% of time spent in mastering the skill, mean that the test measured this skill only with the student's ability to apply some rules of word-formation in some supply questions, and so on regarding the other percentages represented in the other intersections of process dimensions and skill dimensions.

Description of the oral performance test

The test attempted to measure the students' oral performance skills in *pronunciation*, *grammar*, *vocabulary*, *word-formation* and *language functions*. It was presented to examinees via *a test booklet* and *a master tape*. It could be administered individually by anyone using two tape recorders. During testing, the examinee listened to the questions from a master tape while following in a test booklet. There was a pause after each item for the examinee to record his or her performance on a separate *response tape*. The researcher later evaluated each examinee's response tape. The test could be used in any language lab for testing a large number of students at the same time.

Part 1: includes some supply-type items in five questions. The researcher added a matching question, this kind of question is best here to determine how students can use each tense. In this question, students are asked to put five sentences (representing the tenses taught) in the correct time order matching the five pictures (showing the steps of a fishing process). In this part, each question measures one of the oral performance skills: *pronunciation* (*vowel sounds*), *grammar* (*structures and tenses*), *vocabulary* (*content words* and *function words*) and *word-formation*.

Part 2: includes three different performance-based tasks representing three types of interaction discourse, which are:
- A role play task
- A description task
- A picture-based conversational task

This part attempts to measure the oral performance skills: *pronunciation* (*intonation*), *vocabulary, grammar*, and *language functions* in meaningful contexts (tasks).

Measuring the oral performance skills

After developing the two parts of the test, it was necessary for the researcher to set a list of explicit criteria for assessing the students' performance, interpreting the purpose of each part of the test and focusing attention on particular student behaviours that are measurable and observable. For developing these criteria, the researcher followed the following steps:

Step 1: Dividing the overall performance into its component parts: *physical*, *vocal* and *verbal*. The specified skills fall within the *verbal* component.

Step 2: Deciding on what the testee would produce in both Part 1 and Part 2. The testee would produce some definite items in answering Part 1, so a list of separate oral performance skills, **a checklist,** was required, since the scorer had only two choices: performed or not performed; yes or no. In this **checklist,** Appendix (5), the scorer put either the total mark for the item performed or zero: there was no middle ground for scoring. In Part 2, the testee would respond verbally to some open-ended tasks, so his or her answer can vary from the expected answers. Here, **a rating scale**, Appendix (6), was needed. The researcher used **a numerical rating scale** ranging from 0 to 4. In this scale, a number stands for a certain mark regarding the total weight of each skill in the three tasks. For example, 4 on the scale is represented either by 1, 2 or 3 marks.

Step 3: The validity of the assessment is likely to be improved when the setting is similar to all students. So, performances should be gathered under structured, formal circumstances, so that every student could have a fair and an equal chance to exhibit his or her achievement. A setting in which

oral performance to be elicited, was preestablished. That setting included some structured variables such as the place where the test was carried out, the recorded tape, the duration of the test and the tester, all these variables were the same for all the students.

Step 4: The researcher adopted the delayed scoring type, since she intended to measure the verbal aspect of the oral performance which can be recorded for scoring at a later time using a tape recorder.

Step 5: Scores and ratings were translated into marks indicating the students' oral performance.

Test validity

The first format of the test; Appendix (4), was validated by jurors; Appendix (7). After receiving the juror's comments, modifications were made as follows:

Part 1

1. The first question on **vowel sounds** has changed from *supplying three words* having the same vowel sound to *supplying the vowel sound* in each group of words. This change was made according to a suggestion that the first form of the question may depend on memory and some students can pronounce the vowel sound but cannot remember other words.

2. The question on **structures** was commented on that it measured vocabulary and not only forming structures, since the student who has the vocabulary item (verb) will respond and the student, who hasn't, will not. So, this form of the question was supplied with some verbs between brackets and the student should supply the correct form of the verb.

3. In the question on **tenses**, the sentence: *He is fish* was put as a distractor. However, it was unanimously agreed that it must be omitted.

4. Some jurors suggested that the question on **content words** should have pictures, since this form of question appeared to need comprehension of the sentence on the part of the student. But the researcher didn't agree on that change because the cognitive process involved in this question is comprehension and any student who responds to this question must comprehend every vocabulary item and knows how to use it in a sentence.

5. It was noted that the question on **word-formation**, measured tenses. So it was reconsidered and changed with requiring the students to supply a certain change on the words between brackets. The items were lowered to eight items and not ten after including the word-formation of nouns and plurals according to their weight.

6. The questions in this part were reordered according to the components needed in a sentence as follows:
   - pronunciation
   - vocabulary
   - word-formation
   - grammar

Part 2

1- It was commented that the **role play** question is a dialogue not role play. So the researcher changed it with some suggestions of situations on the part of the student to imagine and respond to them.

2- The question of **picture description** passed with no comments.

3- In the question of **conversation**, there was a suggestion to change question *Did you go to him before?* to *Have you ever been to him?.*

However, the researcher didn't prefer the suggested question because of its unfamiliarity to the students.

4- The researcher reordered the questions of Part 2 according to the questions having pictures since they attract more to answer them. So they followed the order:

- A description task
- A picture-based conversational task
- A role play task

So the test has achieved its face validity and appeared in its final form, see Appendix (4).

Test reliability

A pilot testing of the test was performed on 30 second year prep students from Sammanoud Prep School for Girls, El-Gharbeiah Governorate at the end of the academic year 2000/2001 to identify the following:

1. Making sure that the test items were clear to the students.

2. Discovering any unexpected problems.

3. Measuring the reliability of the test.

Results of the pilot testing showed that:

1. The items were clear to the students.

2. Because it was difficult to readminister the test or use another rater, reliability of test was measured using *intrarater reliability*. Since the nature of the two parts is different, the reliability was measured as follows:

Part 1: was scored using a checklist, so there is some kind of objectivity in its scoring. Its reliability was measured using the *reliability coefficient of Richardson ($r_{1\,2}$)* using the equation:

$$r_{1\,2} = \frac{N}{N-1} \left[1 - \frac{m(N-m)}{N x^2} \right]$$

Where: N = the number of items in Part 1

m = the mean score of the students in this part

X = the standard deviation

The following was obtained:

$$r_{1\,2} = \frac{52}{51} \left[1 - \frac{13.48(52-13.48)}{52} \right]$$

$= 0.8023.$

Part 2: The reliability of Part 2, which was scored using a rating scale, was estimated using the *coefficient of Cronbach Alpha for internal consistency.* The reliability was 0.86.

From these results, it is obvious that the test is highly reliable. This thing gives a lot of confidence in its consistency. So, it was applicable in its final form.

SETTING OF THE EXPERIMENTAL TREATMENT

The experiment was conducted on the second year prep students of Sammanoud Prep School for Girls during the first term of the academic year 2001/2002. As the academic year began on 16th September, the subjects were pretested during the first week. Throughout the last week of September, the researcher introduced the dramatic activities in free time. Teaching the first unit including a story began in October; see Table (4). The control group was taught the stories using the recommended procedure

of the Ministry of Education. These procedures can be summarized in the following steps:

1. A quick silent reading by the students to answer some pre-questions

2. Rereading by the students to answer some post-questions

3. A loud reading by the teacher or listening to a tape of the story

4. Story-acting (only in some stories without showing how to implement the activity)

Table (4): A schedule of the Dramatic Activities Programme

Month	The Syllabus	The Story Unit (underlined)	The Dramatic Activities	
			Experimental Group	Control Group
September (last two weeks)	**Units: 1,2**		Presentation of the programme and ways of implementing the activities	None
October	**Units: 3,4,5,6**	<u>**Unit 3**</u> **Seif and his neighbour**	Storytelling, story-acting, puppetry, pantomime, role-playing and choral reading	story-acting
		<u>**Unit 4**</u> **The lost island of Atlantis**	Storytelling, role playing, pantomime and choral reading	None
		Units: 5.6	Dramatic assignments and shows	None
November	**Units: 6 (con), 7,8,9**	<u>**Unit 7**</u> **Down on the farm**	Storytelling, Story-acting, puppetry, role playing, pantomime and reader's theater	story-acting
		Units: 6 (con), 8,9	Dramatic assignments and shows	None
December	**Units: 10,11,12**	**Units: 10,11**	Dramatic assignments and shows	None
		<u>**Unit 12**</u> **Danger in the deep: Part 1**	Storytelling, role playing, choral reading and reader's theater	story-acting
January (first week)	**Unit: 13+ Revision**	<u>**Unit 13**</u> **Danger in the deep: Part 2**	Storytelling, role playing, choral reading and reader's theater	story-acting

THE EXPERIMENT

1. A random assignment of two classes of second year prep to an experimental group and a control group

2. Administration of the pre-test to both classes at the beginning of the academic year 2001/2002 to identify the students' level of the oral performance skills before the experiment.

3. Administration of the Dramatic Activities Programme to the experimental group. The treatment was held at Sammanoud School for Girls, El-Gharbeiah Governorate. The Dramatic Activities Programme represented the independent variable. The researcher taught the control group using the recommended procedure by the Ministry of Education.

4. Administration of the post-test to both classes at the end of the first term of the academic year 2001/2002 to identify the students' level of the oral performance skills after the experiment is over.

5. Scoring and rating the students' performance on the test for measuring the effectiveness of the dramatic activities on the second year prep students' oral performance skills.

CHAPTER IV

Results and Discussions

CHAPTER IV

RESULTS AND DISCUSSION

This chapter aims at presenting the results of the research in light of the research questions and hypotheses and then discussing these results in light of the theoretical background and related studies.

RESULTS OF PRE-TESTING

The first administration of the pre-test was concerned with answering the second question: **What is the students' actual level in the oral performance skills?** So, during the first week of September, the academic year 2001/2002, the researcher administered the oral performance test before the experiment as a pre-test. The test was administered for determining the following:

a) The students' pre-level in the oral performance skills

b) The equivalence between the experimental group and the control group

Results of the administration of the pre-test are included in Table (5)

Table (5): Means, standard deviations and t-values obtained by the experimental group and the control group on the pre-test

Skills	Experimental group N=40		Control group N=38		Degree of Freedom	T-values
	Means	Standard deviations	Means	Standard deviations		
1-Pronunciation:	1.788	1.69	2.55	1.79		**1.94**
-Vowel sounds	1.1	0.934	0.652	1.047		**0.844**
-Intonation	0.688	1.26	1.618	1.087		**3.479**
2-Vocabulary:	4.075	3.56	4.83	3.51		**0.941**
-Content words	3.475	3.168	4.211	3.02		**1.049**
-Function words	0.6	0.744	0.618	0.73		**0.11**
3-Word-Formation	2.66	2.11	3.09	1.975	76	**0.926**
4-Grammar	4.34	4.21	4.276	3.63		**0.069**
5-Language Functions	0.288	0.767	0.145	0.52		**0.958**
Total	13.15	10.43	14.89	9.94		**0.756**

DISCUSSION

Referring to Table (5), the following can be concluded:

a) Using t-test for independent samples, the t-values were insignificant in each of the oral performance skills and in the oral performance in general.

b) Using t-test for independent samples, the t-values were insignificant in the subskills: *vowel sounds*, *content words* and *function words*.

c) Using t-test for independent samples, the t-value (3.489) was significant in the subskill: *intonation* at the level (0.001) favoring

the control group. So, for this subskill only, the researcher used the statistical treatment: analysis of covariance (ANCOVA) considering the post-test as the dependent variable and the pre-test as the covariant.

Depending on pre-testing, the following has been determined:

- The students' pre-level in the oral performance in general and in each of the oral performance skills

- The equivalence between the two groups in the oral performance in general

- The equivalence between the two groups in each of the oral performance skills

- The equivalence between the two groups in each of the oral performance sub-skills except for *intonation*

RESULTS OF POST-TESTING

Administration of the post-test aimed at answering the fourth question: **What is the effect of using the dramatic activities on the students' oral performance skills in general and on each of the oral performance skills?** So, During the first week of January, the oral performance test was administered to the experimental group and the control group as a post-test. Table (6) shows analysis of data obtained from this administration using t-test for independent samples.

Table (6): Means, standard deviations and t-values obtained by the experimental group and the control group on the post-test

Group	No. of subjects	Mean scores	Standard deviations	Degree of freedom	T-value
Experimental	40	47.69	28.35	76	2.051[*]
Control	38	35.83	22.145		

DISCUSSION

From Table (6), it is observable that the t-value (2.051) is statistically significant at the level of (0.05) favoring the experimental group. This means that the experimental group has significantly achieved higher level of the oral performance. This can be supported by the theoretical background and related studies (e.g., **Ingersoll and Kase, 1970; Ridel, 1975; Domke, 1991; Anwar, 1997 and De Porto, 1997**) which affirmed that the dramatic activities can help in achieving different learning objectives. Thus, the main hypothesis is accepted and announced as follows:

• There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test at the level of (0.05) favoring the experimental group.

This can be related to the fact that the essence of the Dramatic Activities Programme is language for communication and self-expression. That's, the experimental group had the opportunity to use the new language orally in simulated real-life situations. This Programme provided students

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∗ statistical significance at the level of 0.05
∗∗ statistical significance at the level of 0.01
∗∗∗ statistical significance at the level of 0.001

with an environment in which they cherished their oral performance skills. The activities presented students with something worthwhile to say (vocabulary, word-formation), a way of saying it (pronunciation, grammar) and a reason for saying it (language functions).

Throughout the whole programme, the researcher tried to integrate speaking into teaching of each of the other skills: listening, reading and writing. When the focus was on listening or reading, the students were drawn into vocabulary discussion or any other preparatory activities of the pre-listening or pre-reading stage. Furthermore, student-talk was elicited through guide-questions, comprehension questions and directives to retell, describe and summarize the events or places in the listening or reading text. In the post-listening or post-reading stage, the text was exploited in more interesting and challenging activities such as role-plays and discussions, which centered on student-talk. Add to this, in writing exercises, some discussions were carried out in the pre-writing stage through eliciting the main ideas of the topic. Also, interaction occurred in group writing and peer editing since students tried to exchange ideas and make corrections and improvements.

It is this free practice that enabled students of the experimental group to use the language outside the "artificial" context of the classroom and develop their oral performance skills. This development is due to the following factors:

1. Planned, systematic, direct instruction,

2. Clear objectives that are apparent in teaching and evaluation,

3. Students' preparation for talk (something to say, a way to say it, and a reason to say it),

4. An environment that encourages appropriate talk,

5. A teacher who tries to model effective oral language,

6. A teacher who uses effective instructional strategies such as oral questioning to help students mature in their use of oral language,

7. Cooperation in learning,

8. Development of communication verbally and non-verbally,

9. Increasing self-expression and self-correction,

10. Encouraging students' participation and autonomy in learning,

11. Integrating learning with fun and play with a story, and

12. Performing game-like activities: pantomiming, storytelling, story-acting, puppetry, … etc.

Thus, the dramatic activities eliminated the class of its artificiality. The class became more interesting because students practised what they studied theoretically. So, these activities highly developed the oral performance of the experimental group. The control group improved too which was natural as a result of teaching the set programme as suggested by the Ministry of Education.

Using the dramatic activities was more than letting students act out stories. It included helping them develop certain skills. Students made the most growth when they had the opportunity to focus on specific skills. Improvement came with awareness and practice of skills. It is logically to analyze the effectiveness of the dramatic activities in developing each of the oral performance skills: *pronunciation*, *vocabulary*, *word-formation*, *grammar* and *language functions*. This can be measured using the t-test for independent samples. The t-test will help determine the significant

differences between the mean score of the experimental group and the control group in each of the oral performance skills on the post-test.

Pronunciation

For determining the difference between the mean scores of the experimental group and control group in *pronunciation* and its subskill *vowel sounds* on the post-test of the oral performance skills, the t- values were computed as shown in Table (7).

Table (7): Means, standard deviations and t-values obtained by the experimental group and the control group in *pronunciation* and *vowel sounds* on the post-test

Skill	Experimental group N=40		Control group N=38		Degree of freedom	T-value	Statistical significant
	Means	Standard deviations	Means	Standard deviations			
Pronunciation:	8.23	4.503	5.76	3.44	76	2.71	**
-Vowel sounds	3.5	1.536	2.447	1.513		3.047	**

From this table, it is clear that the experimental group has highly developed *pronunciation* more than the control group. The t-value (2.71) is statistically significant at the level of (0.01) favoring the experimental group. This is also true regarding the subskill of *vowel sounds*. The t-value (3.047) is statistically significant at the level of (0.01) favoring the experimental group. For the subskill of *intonation*, ANCOVA was used:

Table (8): ANCOVA for the pre-test in *intonation*

Source of variance	Sum of squares	Degree of freedom	Mean square	F	Significance
Between Groups	231.547	1	231.547		
Within Groups	359.02	75	4.787	48.37	0.01
Total	590.567	76			

Referring to table (8), there is a statistical significance between the experimental group and the control group at the level of (0.01) favouring the experimental. For determining which group has the higher mean score, the following has been measured:

Table (9): Descriptives for post-test (dependent)

	N	Mean	Standard deviation
Experimental group	40	4.4250	3.2176
Control group	38	3.3092	2.2144
Total	78	3.8814	2.8134

Table (10): Descriptives for pre-test (covariant)

	N	Mean	Standard deviation
Experimental group	40	0.6875	1.2643
Control group	38	1.6184	1.0870
Total	78	1.1410	1.2636

The differences between the two groups were computed –pre-test (1.12) and post-test (2.75) – resulting that there is a statistical significance between them favoring the experimental group. The null hypothesis is rejected and the first hypothesis can be announced as follows:

• There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *pronunciation* at the level of (0.01) favoring the experimental group.

This hypothesis is subdivided into the following:

a. There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *vowel sounds* at the level of (0.01) favoring the experimental group.

b. There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *intonation* at the level of (0.01) favoring the experimental group.

In dramatic activities, students had the opportunities to develop and practise desirable voice characteristics so they can acquire greater control on their own language. Story knowledge and language control helped them relax. Relaxation is important because it contributes to voice quality. Tense performers tend to speak in a shrill, rapid voice which makes listeners uncomfortable.

Also, the dramatic activities have helped the students of the experimental group develop their *intonation*. The dramatic activities provided an atmosphere in which students felt free to express themselves especially in the preparation stage where they worked together cooperatively in small groups. That is, they were not under pressure to perform. They practised how *intonation* contributes to their understanding

of others. So, through the dramatic activities, using language freely and spontaneously has led students to develop their *pronunciation* and specifically *intonation*.

Vocabulary

For measuring the statistical difference between the mean scores of the experimental group and the control group in *vocabulary* and its subskills on the post-test of the oral performance skills, the t-values are shown in Table (11).

Table (11): Means, standard deviations and t-values obtained by the experimental group and the control group in *vocabulary* and its *subskills* on the post-test

Skill	Experimental group N=40		Control group N=38		Degree of freedom	T-value	Statistical significant
	Means	Standard deviations	Means	Standard deviations			
Vocabulary:	14.063	8.44	12.33	7.73		0.944	
-Content words	12.538	7.781	10.82	7.073	76	1.021	Not Significant
-Function words	1.525	0.947	1.513	0.85		0.085	

From this table, it is observable that the mean score of the experimental (14.063) is higher than that of the control group (12.33). However, the t-value (0.944) is not significant. This is also true regarding the subskills of *content words* and *function words*. The t-values (1.021) and (0.085) are statistically insignificant. So, the differences between the mean scores of the experimental group and the control group in *vocabulary* and its subskills on the post-test of the oral performance skills are not statistically significant. That is, the null hypotheses of *vocabulary* and its subskills are accepted as follows:

- There is statistically no significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *vocabulary*.

This hypothesis is subdivided into the following:

a. There is statistically no significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *content words*.

b. There is statistically no significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *function words.*

This can be referred to the fact the reality of the EFL setting in Egypt especially in the preparatory stages. In this stage, there is strong emphasis on learning vocabulary and also its subskills by rote as if learning a language means learning its vocabulary as lists of isolated words. Consequently, the difference between the two groups is not statistically significant. Yet, the dramatic activities enabled the students of the experimental group to use more vocabulary items than those of the control group. This is clear from mean scores of the two groups.

Word-Formation

To identify the difference between the mean scores of the experimental group and the control group in *word-formation*, the t-value is computed as shown in Table (12).

Table (12): Means, standard deviations and t-values obtained by the experimental group and the control group in *word-formation* on the post-test

Group	No. of subjects	Mean scores	Standard deviations	Degree of freedom	T-value	Statistical significance
Experimental	40	6.6	3.183	76	2.381*	Significant
Control	38	4.95	2.93			

Table (12) shows that the experimental group surpasses the control group in *word-formation*. This is because the t-value (2.381) favoring the experimental group at the level of (0.05). This means that the students who learned using the dramatic activities have highly developed their skill of word-formation. The null hypothesis is rejected as follows:

- There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *word-formation* at the level of (0.05) favoring the experimental group.

This result can be explained in a way that the dramatic activities provided a context for meaningful language growth. Language is a natural and integral part of the dramatic activities. It is both an extension and a symbol of the activities. Students learned how language items (e.g., nouns, plurals and verbs) are constructed through concrete experience and direct contact with language. On the other side, the control group learned word-formation through learning by rote the conjugation of verbs, for example.

Grammar

Determining the time spent in teaching *grammar* in actual instruction, the researcher identified two subskills of *grammar* in *tenses* and *structures*. However, in correcting the grammaticalness of the students' answers, the researcher couldn't isolate between the two subskills. So, grammar is considered as one skill. To determine the difference between the mean scores of the experimental group and the control group in grammar, the t-value is shown in Table (13).

Table (13): Means, standard deviations and t-values obtained by the experimental group and the control group in *grammar* on the post-test

Group	No. of subjects	Mean scores	Standard deviations	Degree of freedom	T-value	Statistical significant
Experimental	40	15.86	10.64	76	2.033	* Significant
Control	38	11.47	8.23			

This Table illustrates that the difference between the mean scores of the experimental group and the control group is statistically significant because the t-value (2.033) is significant at the level of (0.05) favoring the experimental group. So, the experimental group has developed their grammar skill more than the control group. The null hypothesis is rejected as follows:

- There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *grammar* at the level of (0.05) favoring the experimental group.

That is, in effective dramatic activities, exploration and experimentation with language are encouraged. Constructing meaning through concrete use of language is an explicit goal of the dramatic activities. Grammar development focus recommends retelling. That is, stories that are performed: told and retold develop a patina with each new telling. Students' participation in dramatic activities provides not only novelty to stimulate the students' curiosity, but also enough familiarity to allow them to perceive the relationships of the sentence structures and to experience success at using language correctly and meaningfully (Aiex, 1988).

In this context, students apply the essential rules in a relatively consistent way. They learn to handle the 'rules' for question making, command making, negotiation, and modification by actually trying out language patterns. Language learning, in this respect, is neither a process of memorizing 'rules' nor one of strict imitation. It is a creative process in which students begin to sense the facility of arranging words into meaningful and grammatical sentences, and composing these sentences in a discourse.

Language Functions

Trying to identify the difference between the experimental group and the control group, the t-test of significance was used through the information in Table (14).

Table (14): Means, standard deviations and t-values obtained by the experimental group and the control group in *language functions* on the post-test

Group	No. of subjects	Mean scores	Standard deviations	Degree of freedom	T-value	Statistical significant
Experimental	40	2.94	2.63	76	3.317	** Significant
Control	38	1.33	1.458			

Table (14) shows that the difference between the mean scores of the experimental group and the control group in skill of *language functions* is statistically significant. This is because the t-value (3.317) is significant at the level of (0.01) favoring the experimental group. It can be concluded that the experimental group has acquired more appropriate use of language functions. So, the null hypothesis is rejected as follows:

- There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *language functions* at the level of (0.01) favoring the experimental group.

The term language functions may be varied with the term speech acts, which is defined as "a set of patterned, routinized utterances that speakers use regularly to perform a variety of functions, such as apologies, requests, etc." (Murica, 1991, p.55 as quoted by Anwar, 1997, p.366). In a very systematic, spontaneous context, the dramatic activities expose students to a natural acquisition of these language functions through developing patterns of language interactions within the classroom, which is as close as possible to that used by competent performers in normal life. The activity stimulates real-life situations; then the activity becomes reality.

This is a logical result since students who used the dramatic activities were given a reason and a need to talk. They learned to use the language for accomplishing a certain goal (e.g., giving advice, refusing invitation, deducing… etc.) in a given situation. All this was through actual use of language not through studying about it. The dramatic activities always tried to simulate real-life situations in the classroom in a free and spontaneous way.

This result can be explained that the present Programme of the dramatic activities merely extends and builds on the students' natural inclination to use drama as a way of learning. It provides opportunities for verbal and physical expression to nurture their innate desire to create, express and perform. Besides, it provides opportunities to continue playing out real-life situations and to be imaginative. It enhances their enjoyment of learning.

Depending on the opinion that a dramatic activity is a communication of an emotion, an impression, a character or a story, the success of the Programme in achieving its aims can be summarized in the following points:

1. Learning has some definite , clear, crystallized objectives known by the students as much as by the teacher;

2. Students' choice of the dramatic activity to fulfill let them know that they are not obliged to learn;

3. Positive Participating of the students in planning the activities so as to acquire the specified skills;

4. Practising experimentation and discussion in preparing to show the dramatic activities helped them talk freely;

5. Feeling no monotonous or excessive presentation of the materials by the teacher added to the lively atmosphere of the classroom;

6. Feeling that their ideas are worthwhile encourages students to continue showing their thoughts orally;

7. Listening without cutting off students during their shows has an immeasurable impact on their language development; and

8. Identifying the difference in their knowledge before and after the lesson reinforces their learning immensely.

To summarize, using the language orally is the central tool and concern in this Programme which places the oral performance skills as its main aim. It encourages students use and examine their present knowledge in order to induce new learning. It helps them reframe their knowledge into new perspectives. It liberates those forces which help them express feelings, actions and ideas. In simpler terms, dramatic activities enhance the learning that takes place in the classroom by allowing the student to become an active participant.

For the researcher, there are some other attitudes which have developed using the dramatic activities. These attitudes can be added to the results of the study. They are:

1. The students were strongly motivated to give so much of their free time. They visualized, carefully planned, and practised their roles until they felt confident in sharing the characters;

2. Cooperation and support among members of the group were evident;

3. The audience had an active and positive role in criticizing the shows;

4. Curiosity and happiness fueled the class. Some girls participated with their scarves as the curtain of the puppetry stage;

5. One can often hear such common expressions: "I did this.", "See what I did." , "Look at me!"; and

6. Students felt happy to leave their desks to participate with the other members in the same group. Their motion in the classroom was healthy because students at this stage find it difficult to stand or sit still.

The dramatic activities let students feel that the world became a stage and they were star performers. The development of the oral performance skills came naturally and spontaneously.

CHAPTER V

Summary, Conclusions and Recommendations

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter presents a summary of the study, draws conclusion, offers recommendations and proposes suggestions for further research.

SUMMARY

This research was carried out to investigate the effectiveness of the dramatic activities in developing the oral performance skills of second year prep students. Using dramatic activities in classroom requires students to be active participants. Intentionally, the oral performance skills, which are in line with today's expectations of surviving in a global setting, have been chosen. Rather than choosing from presented options, as in traditional multiple-choice tests, students are responsible for creating or constructing their responses. Therefore, the problem of this research was stated in the following question:

- **What is the effect of using the dramatic activities on the development of the English oral performance skills of the second year prep students?**

This question was subdivided into other minor questions:

1. What are the oral performance skills that second year prep students have to develop?
2. What is the students' actual level in the oral performance skills?
3. What are the most appropriate dramatic activities for teaching each story of Hello! 4?

4. What is the effect of using the dramatic activities on the students' oral performance skills in general and on each of the oral performance skills?

The results of investigating the problem of the research can be shown in the following way:

⟳ **For answering *the first question*, the following was done:**

1. Reviewing literature related to performance assessment approach and the general aims for standards of performance in TEFL in the Preparatory Stage;

2. Forming a theoretical model of *the oral performance* construct;

3. Classifying the learning objectives of the Teacher's Guide, Hello! 4 according to this model; and

4. Determining the oral performance skills that second year prep students should develop. These skills are:

   1-The student is able to *pronounce* sounds:
   - pronunciation of words (vowel sounds)
   - intonation

   2-The student is able to use *vocabulary* items:
   - the most frequent content words(120 words)
   - function words (prepositions: in, on, to, at, about, by)

   3-The student is able to *form words*:
   - past tense and past participle of regular verbs
   - past tens and past participle of irregular verbs
   - nouns from verbs
   - plural nouns

4-The student is able to use some *structures* and *tenses*:

- the Present Tenses: Simple, Continuous, Perfect

- the Past Tenses: Past, Continuous

- can ,can't, could, couldn't

- If I were……, I'd…….. . If I had……, I'd……

- expressing obligation : must , will have to, have to , had to

- talking about future plans using The Present Continuous Tense

5-The students is able to select among language functions:

- deducing

- giving advice

- expressing obligation

- inviting

⟳**For answering *the second question*, the following was done:**

1. Determining the oral performance skills that second year prep students should develop, the test was built, validated and made reliable;

2. Administering the test as a pre-test to two second year prep classes (2/3-2/4) from Sammanoud Prep School for Girls at very beginning of the academic year 2001/2002 to identify the students' actual level of oral performance; and

3. Analyzing and statistically treating the findings of the pre-testing. The results of were as follows:

- The students' pre-level in the oral performance in general and in each of the oral performance skills

- The equivalence between the two groups in the oral performance in general

- The equivalence between the two groups in each of the oral performance skills

- The equivalence between the two groups in each of the oral performance sub-skills except for *intonation*

✑ **For answering *the third question*, the following was done:**

1. Reviewing literature related to the dramatic activities;

2. Determining some dramatic activities that can be implemented on the second year prep students;

3. Constructing a questionnaire of these activities, then validating and administering it to specialists to specify the dramatic activities that are appropriate for teaching each story of Hello! 4, the first term; and

4. Specifying these activities as presented in Table (15)

Table (15): Results of administering the questionnaire

Unit 3 L.3: **Seif and his neighbour**	storytelling, story-acting, puppetry, pantomime, role-playing and choral reading
Unit 4 L.3: **The lost island of Atlantis**	storytelling, role playing, pantomime and choral reading
Unit 7 L. 4: **Down on the farm**	storytelling, story-acting, puppetry, role playing, pantomime and reader's theater
Unit 12 L.4: **Danger in the deep: Part 1**	storytelling, role playing, choral reading and reader's theater
Unit 13 L.2: **Danger in the deep: Part 2**	storytelling, role playing, choral reading and reader's theater

✪ **For answering *the fourth question*, the following was done**:

1. Adapting the procedure of the Teacher's Guide of the Ministry of Education using the dramatic activities specified;

2. Designing the Student's Guide of the dramatic activities;

3. Stating the research hypothesis:

    * There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test favoring the experimental group.

4. Administering the Dramatic Activities Programme to the experimental group while teaching to the control group using the recommended procedure by the Ministry of Education.

5. Administering the test after the study is over to measure the students' level of the oral performance skills;

6. Scoring, analyzing and statistically treating the two administrations of the test;

7. Verifying the hypotheses of the test. The results showed that:

    * Significant differences existed between the mean scores of the experimental group and those of the control group on the oral performance post-test at the level of (0.05) favoring the experimental group.

According to the components of the oral performance, this hypothesis can be divided in the following minor hypotheses:

1. There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *pronunciation* at the level of (0.01) favoring the experimental group. This hypothesis is subdivided into the following:

   a. There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *vowel sounds* at the level of (0.01) favoring the experimental group.

   b. There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *intonation* at the level of (0.01) favoring the experimental group.

2. There is statistically no significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *vocabulary*. This hypothesis is subdivided into the following:

   a. There is statistically no significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *content words*.

   b. There is statistically no significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *function words.*

3. There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral

performance post-test in *word-formation* at the level of (0.05) favoring the experimental group.

4. There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *grammar* at the level of (0.05) favoring the experimental group.

5. There is a statistically significant difference between the mean scores of the experimental group and those of the control group on the oral performance post-test in *language functions* at the level of (0.01) favoring the experimental group.

8. Refusing the null hypotheses of the research except for the third one.

CONCLUSION

Based upon these findings and in the light of the pre- and post-testing for each skill of both the experimental and control groups, it was concluded that using the dramatic activities is effective in developing the oral performance skills of second year prep students in English. The improved skills are *pronunciation*, *word-formation*, *grammar* and *language functions*.

RECOMMENDATIONS

From the findings of this research, it is recommended that:

First: teachers should:

1. have a clear picture of the skills they want students to master and a coherent plan for how students are going to master those skills.

2. consider how students learn and what instructional activities are most likely to be effective.

3. be flexible in using assessment information for diagnostic purpose to help individual students achieve.

4. introduce students to various enjoyable ways of learning a foreign language such as the dramatic activities which can provide students with opportunity to use their imagination and creativity and can motivate them to learn English.

5. build classroom experiences on an oral language base integrating the four language forms: listening, reading and writing and work orally and actively at language play with students.

6. should try to leap out of stories and subject-content experiences into communication sequences.

7. organize classroom activity to include small-group, large-group and personalized encounters with communication processes.

8. proceed during the period as follows:

   - make sure that the students know what they are supposed to do;

- help the groups in need of assistance to find solutions by suggesting ways, possibilities and viewpoints that help them carry out their task;

- be prepared to model utterances and to give explanations during the preparation stage. At this stage the attention is paid to accuracy; the teacher has to correct the students' productions before they act them out for the class;

- do not make either positive or negative comments as the students act out their roles;

- give students time to discuss and reflect upon what they have done;

- monitor students' actions on an ongoing basis to determine and respond to their learning needs;

- select and develop a variety of classroom assessment strategies and instruments to assess the full range of learning objectives;

- record, interpret and use the results of their assessments to modify students' learning activities;

- help students develop the ability to diagnose their own learning needs and to assess their progress toward learning goals; and

- help students, parents and other educators interpret and understand the results of diagnoses and assessments, and the implications for students.

Second: students need to learn how to learn by asking themselves the following questions with every phase of the lesson:

1.   Why should I learn this?
2.   What should I know to learn it?
3.   How does it work?
4.   If I do this, what happens?

The idea is to have the students gain confidence and faith in themselves.

Third: curriculum designers should:

1.   know the advantage of the performance assessment approach which can directly provide parents and community members with observable products and understandable evidence concerning their students' performance;

2.   include more dramatic activities as a useful way to help students develop certain skills;

3.   try to include the dramatic activities in subject contents that can be dramatized such as a mathematical rule, a historical event, a scientific experimentation, etc.

4.   have the oral speaking skills as a basis of developing the other language skills of listening, reading and writing;

5.   provide an ample opportunities for practice of the dramatic activities; and

6.   consider the students' age, interests in presenting literature to them.

Fourth: school administrators should:

1. balance their view concerning the linguistic activities to have a place in the general plan of the school policy;

2. consider participation in the activities as a principal factor in evaluating both the teachers and students;

3. try to provide a suitable budget for buying the needed props for the activities;

4. focus on documenting individual student growth over time, rather than comparing students with one another;

5. emphasize the students' strengths (what they know), rather than weaknesses (what they do not know);

6. provide classrooms with supplemental materials; and

7. arrange the physical environment in a way that encourages language development.

Fifth: faculties of Education should:

1. provide student teachers and inservice teachers with strategies of implementing the dramatic activities specially and linguistic activities generally; and

2. provide student teachers and inservice teachers with knowledge of the potential importance of the performance assessment approach.

Sixth: researchers should**:**

1. measure important outcomes. Performance assessment tasks should reflect important, real-world performances that are tied to desired student outcomes that are relevant to the workplace and everyday life;

2. try to solve the problem of how to implement plans based on performance assessments within the constraints of classroom life;

3. provide clear descriptions of student performance that can be linked to instructional objectives;

4. communicate the goals of learning to teachers and students so that teachers should direct their instruction and students establish personal learning goals;

5. generate accurate, meaningful information (i.e., be reliable and valid) that can shape the future direction of classroom-based assessment,;

6. provide accurate, clear steps of implementing the dramatic activities;

7. find ways of solving the problems of implementing the dramatic activities within the constraints of the classroom;

8. communicate the goals of using the dramatic activities and other linguistic activities to school administrators and policy makers; and

9. communicate the advantages of using the dramatic activities in a concrete and direct way to the teachers, students, policy makers and curriculum designers.

SUGGESTIONS FOR FURTHER RESEARCH

It is suggested to conduct more researches on the following points:

1. Determining the skills and subskills that students in all stages of education must acquire in each subject matter.

2. Conducing research for better developing *vocabulary*, using dramatic activities.

3. Determining the effects of each dramatic activity separately on developing the oral performance skills.

4. Using the dramatic activities to develop performance skills other than the oral ones.

5. Designing oral performance tests in each subject matter and examining the validity and reliability of these tests.

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Appendix (1)

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A Questionnaire for Specifying the Dramatic Activities

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Dear Teacher,

I am doing an M.A. thesis on the effectiveness of the dramatic activities on the oral performance skills of the prep students in English. A part of my work is to adapt the procedure of teaching the stories of the first term of Hello! 4 using the dramatic activities. This guide shows how these activities should be implemented. During the period, I am going to divide the class into groups. These groups will optionally choose the dramatic activity to fulfill.

In this questionnaire, I suggest seven dramatic activities and I need your help in specifying a number of the most appropriate dramatic activities for each story. This is in terms of appropriateness for *the period time*, *the students' levels* and *the formation of each story*. Below is a description of the suggested activities.

1-Storytelling: The storyteller should know the story well enough to tell it in his or her words. Stories are not memorized because the teller should adapt them to the audience. Sensitivity and enthusiasm as well as pleasing voice and clear speech are necessary for a successful storytelling.

2-Dramatization: Students act various roles before the audience of their peers. Students must comprehend and express the most important details of plot and character, story sequence, and relationships of cause and effect. Dramatization does not require scripts, memorization or elaborate staging.

3-Puppetry: Puppetry is an advantageous activity for some shy students because they can express themselves with the puppet. The simplest puppet show is one in which a student kneels behind a table and moves a cloth along the edge of it. Students may make puppets or they may use commercially produced puppets.

4-Pantomime: The student uses his body movement, facial expressions, gestures and nodding without speaking to express an event of the story. The other students have to guess what s/he is telling. Narrative pantomime can teach students word order, sensory awareness and nonverbal communication.

5-Role-Playing: The participant assumes a role of one character. He can either behave as if he were this character or criticize his or her personality. Usually, the purpose is to understand another person or a situation. So, s/he can develop greater control in a given situation.

6-Reader's Theater: Each character is represented by a different person with the narrator filling in the details of plot and setting. Selection should be

read clearly and expressively. There is minimal action and readers do not use props.

7-Choral Reading: When initiating a choral reading activity, the teacher should prepare the students by giving them time to read the story silently. After silent reading, the teacher leads a discussion to determine whether the students understand the story or not. When discussion is completed, the teacher may assign parts and/or explain clearly which groups and individuals will read the lines in the story.

In the following table, you are invited to put a tick next to the activity you agree on, then, you can add some other activities.

The Story	The Suggested Dramatic Activities	Can you add other ones?
Seif and his neighbour (Unit 3 L. 3)	1-Storytelling 2-Dramatization 3-Puppetry 4-Pantomime	………………………… ………………………… ………………………… ………………………… …………………………
The lost island of Atlantis (Unit 4 L. 3)	1-Storytelling 2- Reader's Theater	………………………… ………………………… …………………………
The greedy farmer (Unit 7 L. 4)	1-Storytelling 2-Dramatization 3-Puppetry 4-Pantomime 5-Role-Playing	………………………… ………………………… ………………………… ………………………… …………………………
Danger in the deep: Part 1 (Unit 12 L. 4)	1-Storytelling 2- Role-Playing 3- Reader's Theater 4- Choral Reading	………………………… ………………………… ………………………… …………………………
Danger in the deep: Part 2 (Unit 13 L. 2)	1-Storytelling 2- Role-Playing 3- Reader's Theater 4- Choral Reading	………………………… ………………………… ………………………… …………………………

Thanks for your cooperation,
The researcher,
Jihan El-Sayed Zayed,
English teacher,
Preparatory Stage

Appendix (2)

Mansoura University
Faculty of Education
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The Dramatic Activities for Second Year Prep Students

Teacher's Guide

Prepared by

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Introduction

   This guide provides some dramatic opportunities for the students and emphasizes experience in the achievement of the oral performance skills. Experiencing something results in greater and more lasting knowledge than merely hearing or reading about it. This is especially true for EFL students with limited language and motivation to use it. Everything they need to learn cannot be experienced in the classroom, of course, but through these activities many experiences can be simulated to facilitate learning: they enable teachers to create a cheerful classroom atmosphere, changing learning into an enjoyable experience.

   These activities can stimulate short periods of spontaneous, oral interaction in connection with stories that students can enjoy together. Stories provide the content of oral expression that may take the form of **storytelling**, **story-acting**, **puppetry**, **pantomime**, **choral reading**, **reader's theater**, and **role playing**. An advantage of these activities is that oral sharing becomes a natural component of classroom time, so natural that students have little time to get nervous about speaking. Although the sharing is dramatic, it is not a magnificent production with elaborate props and scenery. Neither do students practise extensively nor memorize lines. During sharing, the emphasis is on enjoying language. The only audience is their classmates and teacher, contributions are not graded, so the students should feel no pressure to produce perfect performance. They plan ahead, take responsibility for producing materials, and adjust to individual differences in their group. To get the job done, they must converse informally in voices toned down, so others are not disturbed. This informal speech before and after the show is hypothesized to improve the oral performance skills.

Aim

   This guide adapts the procedure of teaching the five units containing the stories of the first term. This adaptation makes use of the dramatic activities. It helps you implement these activities in a way that enhances the development of the oral performance skills of second year prep students in EFL. These skills are:

   1-The student is able to *pronounce* sounds:

   ❀ pronunciation of words (vowel sounds)

   ❀ intonation

   2-The student is able to use *vocabulary* items:

   ❀ the most frequent content words(120 words)

   ❀ function words (prepositions: in, on, to, at, about, by)

   3-The student is able to *form words*:

   ❀ past tense and past participle of regular verbs

   ❀ past tens and past participle of irregular verbs

⊛ nouns from verbs

⊛ plural nouns

4-The student is able to use some *structures* and *tenses*:

⊛ the Present Tenses: Simple, Continuous, Perfect

⊛ the Past Tenses: Past, Continuous

⊛ can ,can't, could, couldn't

⊛ If I were……, I'd…….. . If I had……, I'd……

⊛ expressing obligation : must , will have to, have to , had to

⊛ talking about future plans using The Present Continuous Tense

5-The student is able to select among language functions:

⊛ giving advice

⊛ expressing obligation

⊛ inviting

⊛ deducing

Teacher's Role

In these activities, students have more responsibility for their own learning. However, this does not diminish the importance of the teacher in the instructional process. The responsibility of the teacher is to guide the oral language learning process by:

- modelling pronunciation, intonation, stress, rhythm and oral expression;

- facilitating comprehension of vocabulary, structure, plot and characters;

- stimulating interest and conversation and interacting with the students;

- establishing an acting workshop atmosphere; and

- creating a student-participatory language learning experience.

During the rehearsal time, students try out their roles, and you circulate about the room, posing questions or encouraging them. Through this, they get to know the movements and inflections important in the story and gain skill in using voice and body to express meanings. The guide introduces these activities and your role in each one:

1-Storytelling: The storyteller should know the story well enough to tell it in his or her words. Stories are not memorized because the teller should adapt them to the audience. Sensitivity and enthusiasm as well as pleasing voice and clear speech are necessary for a successful storytelling. When students take turns telling a part of the story, you can supply some missing parts. This permits you to give guidance in developing a story scene and encourages students to speak freely.

2-Story-acting: Students act various roles before their peers as the audience. Students must comprehend and express the most important details of plot and character, story sequence, and relationships of cause and effect. Dramatization does not require scripts, memorization, or elaborate staging.

3-Puppetry: Puppetry is an advantageous activity for some shy students because they can express themselves with the puppet. The simplest puppet show is one in which a student kneels behind a table and moves a cloth along the edge of it. Students may make puppets or they may use commercially-produced puppets. You can help the students in writing the cards of their roles.

4-Pantomime: Narrative pantomime can teach students word order, sensory awareness and nonverbal communication. The student uses his body movement, facial expressions, gestures and nodding without speaking to express an event of the story. The other students have to guess what he is telling. You may correct the sentence produced.

5-Role-Playing: The participant assumes a role of one character. He can either behave as if he were this character or criticize his or her personality. Usually, the purpose is to understand another person or a situation. So, the student can develop greater control in a given situation. You may take the role of an interviewer asking the student questions about his character.

6-Reader's Theater: Each character is represented by a different person with the narrator filling in the details of plot and setting. Roles should be read clearly and expressively. There is minimal action and readers may use some props. You can help the students in writing their scripts.

7-Choral Reading: You may assign parts and explain clearly which groups and individuals will read the lines in the story in unison.

Special Teaching Techniques[*]

Getting Started

Before beginning any activity, be certain that you and the students are ready. To get yourself ready, think through what you need, what you will say and do, and what you expect from the class. You can ask students to prepare some props and materials in advance. Write out a lesson plan of the steps you will follow. Visualize the activity, taking into consideration the possible range of responses.

Getting your class ready involves making certain that they understand general procedures and they know what they are going to do. Be definite about set procedures such as how they are to arrange themselves (in a line? in a circle? Groups?) and what signals you will use to begin and end an activity (e.g. "Wait until I say Curtain to begin." or "When I hit the drum, start.")

Side-Coaching

As students play, give encouragement in the form of side-coaching that does not interrupt their activity. Side-coaching is a kind of narrative background that suggests ideas

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[*] Adopted from (DeHaven, 1983)

for students and helps to focus their imagination and their concentration. Don't tell them what to do; pose a question or make a comment that will lead them to ideas and discoveries on their own and that will keep them mentally involved. For example, you might say, How can your face show…? Smell that good fresh air in this morning.

Bring longer or exciting experiences of dramatic activities to a calm, restful conclusion. Help the students to gradually come back to reality ("Oh, our story's done and our real selves are coming back.")

Pacing and Declimatizing

A percussion instrument such as a gong or tambourine makes an effective accompaniment for many activities. Recorded sounds or orchestral music may also be appropriate at times. Accompaniment helps control the speech, loudness and intensity of an activity. Varying your voice can also influence the pace and tenor of an activity. Louder and faster sounds increase activity and suggest accelerated action and feeling, whereas softer and slower sounds have a calming effect.

Participation and Discipline

Remember that students get most of their cues from you. Your careful planning and attitudes should make it clear from the beginning that dramatic activities are a regular class and not *fun* or *games* time. Try to maintain a warm, accepting, and thoughtful attitude. Give positive reinforcement to ideas and conscientious effort Help students feel that what you are doing is worthwhile and enjoyable. If they seem hesitant try short experiences at first and gradually build toward more involved activities.

Costumes and Props

Dramatic activities do not require anything but the mind and the body. Elaborate costuming or staging may actually hinder students' inner visualization and portrayal of a character. In general, it is better to emphasize students' imaginative portrayals of characters in these early years, rather than to encourage them to become dependent tangible properties.

Simple costumes and props, however, may facilitate development of imagination. You may want to collect things for a dress-up box (such as hats, scarves, neckties, and aprons) to stimulate dramatic play in free time.

Main Concerns

With most of us not being trained actors or directors, it is self-evident why you may have reservations about attempting dramatic activities. How do you get the students motivated? What if they refuse, or – even worse – use it as excuse to elude? Given these very realistic concerns it is easier for a teacher to keep students in their seats, even if they wish to get them up and moving or involved. Below are a few suggestions on how to create an environment which fosters a productive and motivated atmosphere for

performance. Note how each implies a "learning community" classroom structure; mutual respect and trust must be a prime goal in order for drama to work in the classroom.

꘎ Never jump into performance "cold''. Start small, with warm-ups and simple activities (see below).

꘎ Keep your class in mind. Most dramatic activities work for most classes, but as you know factors such as student age, class size, degrees of interest in the material, and overall classroom dynamics change from hour to hour, requiring changes anywhere from presentation to the entire structure of lesson activities.

꘎ Keep planning and performance times shorter rather than longer. If things last for long time, "dead time'' can kill enthusiasm.

꘎ Although there is nothing wrong with requiring memorization of lines from a story, it should not always be required. In fact improvisation often yields more in this context.

꘎ Your place as leader and guide of dramatic activities is ever-shifting. Some classes may require you to be a direct participant in the activities, whereas in others you may better help student learning as a consultant and monitor. Remind students you are not assessing the quality of the end product, but the process of their efforts.

꘎ Dramatic activities should often lead to discussion. As a leader, question performers afterwards on why they chose to do things that particular way, and have the audience share their own impressions and interpretations of it.

꘎ As with any other activity, if used too often performance can become boring to students and lose its effectiveness-especially if the same sorts of ideas are used over again. Do not overuse it!

Simple Warm-Up Activities

Choose two or three each time you do dramatic activities

⌘ **Stretching:** Have students stand and move far enough away from one another that they can extend their arms and legs. Breathe deeply a few times (" focus breaths''), then raise arms over head, out to sides, then bend and touch to floor. Rotate heads(gently!!), and finally shake arms about.

⌘ **Orchestra:** "Conduct" students through making noises of their choice (brrrrrrrrrrr; click-click-click-click; etc.). They should respond by making the noise as directed, as well as making it as loud.

⌘ **Mirrors:** In pairs, students watch one another and mimic without words or extraneous facial expressions. After about a minute, reverse roles. You may also stand before the class and have everyone mirror you!

⌘ **Statues and/or Mime:** In statues, three students pose for a scene. You may give them a scenario or they create the one and have the class guess its meaning. Mime is similar, although with motion and no words. Students could imitate common actions:

combing hair, talking on the phone, trying to keep from falling as sleep at a lecture. Students could also mime objects and animals, an airplane coming in for a landing, a bee buzzing from a flower to a flower, leaves falling off a tree in autumn. Students could also mime emotions: joy, sadness, anger, or a mixture of various moods.

⌘ **Intonation:** Good for warming up vocal cords and priming the ear for storytelling or choral reading. Students repeat words after you in many different tones: high pitch & low, soft, loud, happy, etc.

⌘ **Machine:** Each student does a single, repetitious movement associated with the working of some machine, and gives it a sound. Then, one after one, students align themselves to become a single, large machine.

Ideas for Free Time*

The first thing is to introduce the Student' s Guide from the very beginning of the year. Then, since the first story of Hello! 4, **Seif and his neighbour**, starts in October, you need to try out some dramatic ideas during the last week of September; you can try some of the following ideas in free time:

Ideas for Pantomime

Seated at a desk, a student can imagine it: piano**,** typewriter, record player, laboratory, ice cream counter, seated on a flying carpet, space ship, car, restaurant table, kitchen table, drawing board, office disk, dentist chair, throne.

Standing in place – solo: playing basketball, playing catch with an imaginary partner, fishing, building, water skiing, directing traffic, weight lifting, mountain climbing, climbing up a rope, horseback riding, becoming a geometric shape, cutting, washing a car, picking a crop, laying bricks, digging a hole, burying treasure, sword fight

Characters for Pantomime: robot, magician, scientist, dentist, carpenter, bird, rabbit, cook, waiter, policeman, things like a balloon, sandbag, tree, fish, wind, leaf, and animals like a mouse, octopus, cat, dog

More ideas for Pantomime: drumming, eating corn on the cob, ice cream cones, an orange, spaghetti, picking fruits or other objects off an imaginary tree, waking up to an alarm, brushing teeth, looking in a mirror, painting, playing with rocks, building with tools and wood, rowing a boat, listening against a door, mending a car.

Ideas for Puppetry

☺ Having your students create their puppets, you can ask them questions about the puppets' personalities. Help them by tossing out new and unfamiliar vocabulary.

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
* Adopted from (DeHaven, 1983 and Martin, 1993)

☺ Encourage students to play with their puppets. They may have a conversation with their puppets or have the puppet help them review their spelling of words.

☺ The students may imagine that their puppet is speaking for them in a conversation with you, another student, or their mother.

☺ Students can compose stories for their puppets to act.

☺ Ask student to touch, feel, and move their puppets around to become familiar with them and ease the process of describing them.

☺ The students may practise having their puppets demonstrate anger, excitement, happiness, or hunger.

☺ The teacher's puppet may tell a story or teach the students a new skill.

Ideas for Choral Reading

Unit 2 - Lesson 3 - has an appropriate script for a choral reading activity. After a silent reading of the script, you can lead a discussion to determine whether the students understand it. When the discussion is completed, you may assign parts and/or explain clearly which groups and individuals will read the lines in the script. Once the students understand the instructions, they practice choral reading.

From time to time, you can divide class into groups for asking questions, repeating some sentences, and tossing out some word puzzles.

Ideas for Storytelling

Give the students a problem and let them develop a plot around it:

It is after school and you are hungry. You start to look for something to eat. …(Where might you look? What problems you might have before you go to eat?

Give the students an object and let them develop a plot involving it:

Here is a ring. Think of a story in which this thing is very important. … (Where did it come from? Who last had it? Where is it now and where is there)

Ideas for Story-acting

Compose scenes for students to act, for example: -

- The scene is a street in your town. There are several people walking down in the street. Be those people. Change characters as I tell you who the different people are. Walk and act as you think the person would.

- You are a businessman or a woman. Your boss is angry with you very much for something you did not do right. You are very angry. … (How fast are you walking? … How could your hands show how you feel? … What if someone asked you for help? …)

▪ You are a grandfather or grandmother taking your grandchild for a walk. (How do you feel about him or her? … What would you do if you met someone you know? …)

▪ You are a young child with a new pair of shoes. Come out of the shoe store and walk down the street. (How do you feel? …How do you look at people you meet? … How do you walk in new shoes? …)

Ideas for Role-playing

Compose situations for students to act, for example:

Imagine that you are a doctor. You have a very important call and hurry out to your car. But … you cannot find your keys to unlock the door. Be the doctor.

Some Dramatic Activities in Practice:

Here are some dramatic activities exemplified in handling the five stories of the first term of Hello! 4

Unit 3

Seif and his neighbour

Story-acting:

1. Students read the story carefully.
2. They identify the events of the story.
3. These events can be the following scenes:
- *Seif notices the hole in the roof.*
- *Seif brings some tools and begins mending it.*
- *Magdy comes along and asks Seif to come down.*
- *Seif comes down and knows what Magdy wants.*
- *Seif orders Magdy to come up on the roof and refuses to give him money.*
4. Students identify the roles of every character in the scenes in addition to the role of the narrator.
5. Every student chooses a character to act its role: there may be more than one 'Seif', more than one 'Magdy' and also more than one 'narrator'.
6. Every student write his role in a paper without copying the phrases 'said Seif', 'replied Magdy', …etc.
7. Students take their time practising their roles.

Pantomime:

Students read the story carefully.
2. They identify and arrange the events of the story.

3. They write the events-mentioned before- in some cards.
4. They agree among themselves upon the movements that they will use to express the events.
5. During the performance, a student uses the movements agreed upon to express an event while another student comments on them, for example: -

Seif is using a hammer and some nails to mend the hole in the roof.

Unit 4
The lost island of Atlantis

Storytelling:
1. Students read the story carefully.
2. They identify and arrange the main events of the story.
3. They write the events in cards to help them during the performance; the events are:
- *Introduction to the story of Atlantis*
- *What was happening before the volcano exploded?*
- *What happened when the volcano exploded?*
- *What happened when people went to look for Atlantis?*

4. Students use their own words and expressions in telling the story.

Choral reading:

1. Reading the story carefully.
2. Dividing the group into four sub-groups, each one chooses a paragraph to read.
3. Choosing a student to be the leader who uses a ruler to beat on a desk for every group to begin reading.
4. Training in controlling the melody of speech among the members of each sub-group

Unit 7
The Greedy Farmer
Puppetry:

1. Students read the story carefully.
2. They identify each character' s good and bad manners and its way of expression.
3. Every student chooses the character s/he wants to act its role; there may be more than one 'farmer', more than one 'wife' and also more than one 'narrator'.
4. Students write their roles without copying the phrases 'she said', said the farmer'…etc.
5. Students practice performing their role, using puppets.

Role playing:

1. Students read the story carefully.
2. They identify each character' s good and bad manners.

Conclusion

Now you can go through the lesson plans and use them side by side with the Ministry Teacher' s Guide. In some exercises, there is no change, so you will see the phrase: (as in the Ministry Teacher's Guide). If there is some change in a certain point, you will see the number of the point and the change. I hope this guide could really help you develop your students' oral performance skills.

3. Each student chooses a character to role-play.
4. The teacher or a student can ask, for example, the greedy farmer, questions like these:
*   *Who are you?*
*   *What did you buy?*
*   *What did you find?*
*   *Why did you kill the hens?*
*   *After killing the hens, What do you feel?*

Some questions for the wife can be as follows: -
*   *Who are you?*
*   *How did you feel when your husband found the golden egg?*
*   *Did you agree with him on killing the hens?*
*   *After killing the hens, What do you feel?*

Unit 12
Danger in the deep: Part 1
Reader' s theater:

1. Students read the story carefully.
2. They identify the roles of every character.
3. Every student chooses the character he wants to read its role; there may be more than one 'Soha', 'Ahmed', 'Father', 'Professor', and 'The narrator'.
4. Every student prepares the script of his character without copying the phrases 'said Soha', 'she said'…etc.
5. Students practise reading their roles.

Lesson 1
SB page 11 WB page 7

Learning objectives

☐ revising the past tense of regular and irregular verbs
☐ telling the events of a story in the past

Key structures

☐ Yesterday he went to bed in the morning.

Warm-up

☐ **(Pantomime)** Tell class they are going to revise the past simple tense. Start a Let's Pretend play. Pretend doing an action, for example, eating. A student will say the verb of this action and its past tense form. Then, get other students to pretend other actions and their peers guess the verbs and their past tense forms.

☐ **(Intonation)** Give a hint about statement intonation pattern, holding an arrow and lowering it down at the end of the statements.

SB Ex.A   A verb game

(as in the Ministry Teacher's Guide)

❷ **(Pantomime)** The student who says the sentence must express it with intonation, facial expression, and body movement .

SB Ex.B   Funny Fred

(as in the Ministry Teacher's Guide)

WB Ex.A   Revision of the past simple tense

(as in the Ministry Teacher's Guide)

❷ **(Pantomime)** Get a student to pantomime the verbs while another student says the verbs .

WB Ex.B   Write a story

(as in the Ministry Teacher's Guide)

❸ **(Storytelling)** Get a student to tell the story in his own words.

Lesson 2
SB page 12 WB page 8

Learning objectives

☐ asking *yes/no* questions in the past simple and giving short answers
☐ asking *wh* questions in the past simple and giving answers in complete sentences

Key structures

☐ Did Fred go to bed in the morning?
☐ Yes, he did. /No, he didn't.
☐ When did Fred go to bed?

Appropriate dramatic activities

Warm-up

☐ **(Role playing)** Ask a student to role play Funny Fred and speak about the funny things he did yesterday.

☐ **(Intonation)** Give a hint about statement intonation pattern, holding an arrow and lowering it down at the end of *wh* questions and rising it at the end of *yes/no* questions and short answers.

SB   Ex.C   Did you do it?

(as in the Ministry Teacher's Guide)

❸ Encourage students to do this without the book.

❹**(Role playing)** Get students to ask Funny Fred some questions, for example: *Did you eat a cake for breakfast?*

SB   Ex.D   Ask and answer questions

❶ **(Choral reading)** Divide the class into two groups: a group for questions and the other for the answers.

WB   Ex.C   What about you?

(as in the Ministry Teacher's Guide)

Tell class that next time they are going to a lot of activities, so they can volunteer for the activities and prepare some props.

Lesson 3
SB pages 13 and 14

Learning objectives

☐ Listening to descriptions of tools and matching them with pictures
☐ forming the past tense of regular and irregular verbs
☐ asking *yes/no* questions in the past simple and answering with both short and long forms

asking *wh* questions in the past simple and giving answers in complete sentences

Key structures

☐ We use to cut wood.

Key vocabulary

☐ tool, hammer, nails, ladder, saw, drill, pair of scissors, hole, roof, neighbour
☐ mend, crawl, lend, replay
☐ useful

Appropriate dramatic activities

storytelling, story-acting, puppetry, pantomime, role-playing, and choral reading

Warm-up

☐ Get other students to talk about their instruments.

SB   Ex. E   Listening
(as in the Ministry Teacher's Guide)

SB   Ex. F   Seif and his neighbour

1.   Play the cassette or present a model reading of the story.

2.   Ask students to answer the pre-questions orally.

3.   Ask questions about the main events of the story orally.

4.   Divide the class into six groups. These groups will choose optionally the dramatic activity to fulfill.

5.   Provide each group with puppets, clothing, and other props- prepared before by the teacher or brought by the students- that can help them in the activities.

6.   Give each group a chance to show its activity. When a group is showing the other groups are the audience.

7.   Give the audience a time to comment on the activities.

8.   Ask students to answer the post questions.

9.   **(Storytelling)** Ask students to complete the following story in their own words: -
       Once upon a time, there was a hole in the roof of my
       house………………………………………

Lesson 4

SB page 15

Learning objectives
☐ working out puzzles
☐ recognizing and classifying different kinds of nouns
Key vocabulary
☐ clue, noun
Appropriate dramatic activities
☐ showing previous activities

Warm-up
     Give students time to show some activities, altering their roles.

SB   Ex. H   Word puzzles
(as in the Ministry Teacher's Guide)
❺ Let class think in more puzzles, they can pantomime them so that their peers know the answers

SB   Ex. I   Learn about language: Nouns
(as in the Ministry Teacher's Guide)

Lesson 5

SB page 15

Learning objectives
☐ recognizing and classifying different kinds of nouns
Appropriate dramatic activities
☐ showing previous activities

Warm-up
❑   Give students time to show some activities, altering their roles.

❑   **(Pantomime)** Play the Let' s Pretend game about the instruments.

WB   Ex. D   Nouns
(as in the Ministry Teacher's Guide)

WB   Ex. E   Kinds of nouns
(as in the Ministry Teacher's Guide)

Lesson 1

SB page 16

Learning objectives

☐ revising the intonation patterns
☐ describing what is happening in a picture, using the present continuous tense
☐ remembering and talking about the picture they looked at, using the past continuous tense in *yes/ no* questions and short answers

Key structures

• Smoke was coming out of the volcano.
• Was smoke coming out of the volcano?
 Yes, it was. No, it wasn't.

Appropriate dramatic activities

☐ role playing

Warm-up

(**Role playing**) Imagine you are a volcano and describe yourself.

(**Intonation) + (Role playing)** Get a

student to role play you and revise the intonation patterns, with a big arrow in his or her hand falling and rising.

SB Ex.A   Describe the picture

(as in the Ministry Teacher's Guide)

4. (**Role playing**) Get a student to imagine himself or herself the sea and describe the village before the explosion.

SB Ex.B   A game

(as in the Ministry Teacher's Guide)

5. Ask a few pairs to perform their dialogues, once with the book and then without the book

Lesson 2

SB page 17

Learning objectives

☐ Asking and answering *wh* questions, using the past continuous
☐ using the mini-dictionary to find out the meaning of a word and how it is used in a sentence

Key structures

• Who was fishing?
• What was a man driving?

Key vocabulary

● word, part of speech, definition, example, shade, pilot, soil, diver
● lose, explode, disappear, shade

Appropriate dramatic activities

● choral reading, role playing

The lost island of Atlantis

Warm-up

(as in the Ministry Teacher's Guide)

SB Ex.C   Answer questions

(as in the Ministry Teacher's Guide)

3. (**Choral reading**) Divide class into two groups, one asks and the other answers

4. Get pairs of students to ask and answer without the book

SB Ex.D   Dictionary work

(as in the Ministry Teacher's Guide)

2. (**Role playing**) Ask students to role-play the: **word, part of speech, translation, definition,** and **example.** Then ask each one about its role in the dictionary.

3. Ask class to prepare large paintings for the volcano, the sea, some houses and some diving props like diver glasses, shoes…etc.

Lesson 3

SB pages 18 and 19
WB page 10

Learning objectives

☐ revising the intonation patterns
☐ asking and answering *yes/ no* questions, using the past continuous
☐ asking and answering *wh* questions, using the past continuous
☐ vocabulary consolidation

Key structures

• past simple and past continuous tenses combined to tell a story

Key vocabulary

● flames, rock, remains, ocean
● rise
☐ as usual, dark, terrified, liquid

Appropriate dramatic activities

● storytelling, role playing, pantomime, choral reading

Warm-up

(as in the Ministry Teacher's Guide)

SB Ex.C   Quick silent reading:
The lost island of Atlantis

1. Play the cassette or present a model reading of the story.

2. Ask students to answer the pre-questions orally.

3. Ask questions about the main events of the story orally.

4. Divide the class into four groups. These groups will choose optionally the dramatic activity to fulfill.

5. Provide each group with puppets, clothing, and other props - prepared before by the

teacher or brought by the students-
that can help them in the activities.

6. Give each group a chance to show its
activity. When a group is showing the
other groups are the audience.

7. Give the audience a time to comment
on the activities.

8. Ask students to answer the post
questions.

9. Ask class to prepare for the next time a
whole class drama for creating a scene
of the island of Atlantis before the
explosion of the volcano, using the
large paintings of the sea, volcano and
houses

The lost island of Atlantis

4. Get some students to role play the silent 'e' and
other five students to role play the vowels, giving
examples

SB Ex.H   Spelling
(as in the Ministry Teacher's Guide)

4. Get the whole class to repeat the words, showing by
the movements of the lips

Lesson 4 ▆▆▆▆▆▆▆▆▆
SB page 20 WB page 11

Learning objectives

• expressing an opinion from deduction

Key structures
He must be. He can't be. He may be.

Appropriate dramatic activities

☐ role playing, showing previous
activities

Warm-up
Desks are pushed to the perimeter of the
classroom, opening a wide area in the
center for all the students to show the
explosion scene.

SB Ex.G   What do you think?
(as in the Ministry Teacher's Guide)

4. Get some students to perform different
characters and other students to deduce.

WB Ex.C   Finish the story
(as in the Ministry Teacher's Guide)

Lesson 5 ▆▆▆▆▆▆▆▆▆
SB page 20 WB page 12

Learning objectives
• recognizing some common spelling
patterns in English

Key vocabulary
• vowel

Appropriate dramatic activities
• role playing, showing previous
activities

Warm-up
(as in the Ministry Teacher's Guide)
(**previous activities**)Ask students to
show their activities, altering their roles

SB Ex.H   Spelling
(as in the Ministry Teacher's Guide)

Lesson 1 ▬▬▬▬▬
SB page 16

Learning objectives
revising the intonation patterns
describing what is happening in a picture, using the present continuous tense
remembering and talking about the picture they looked at, using the past continuous tense in *yes/ no* questions and short answers
Key structures
Smoke was coming out of the volcano.
Was smoke coming out of the volcano?
Yes, it was. No, it wasn't.
Appropriate dramatic activities
puppetry, storytelling

Warm-up

(as in the Ministry Teacher's Guide)
(Puppetry) Have your puppet to ask the questions.
SB Ex.A   Describe the picture
(as in the Ministry Teacher's Guide)
2. **(Storytelling)** Have a student to narrate what is happening in a picture.
SB Ex.B   What has happened?
(as in the Ministry Teacher's Guide)
2. **(Storytelling)** Have a student to narrate what has happened and what hasn't in the picture.

Lesson 2 ▬▬▬▬▬
SB page 30 WB page 21

Learning objectives
describing actions that have just happened, a short time ago
Key structures
The hen has just laid an egg.
Key vocabulary
lay
Appropriate dramatic activities
choral reading

Warm-up

(as in the Ministry Teacher's Guide)
SB Ex.C   What have they just done?
(as in the Ministry Teacher's Guide)
4. **(Choral reading)** Divide class into four groups, each one repeats a sentence.
SB Ex.C   What have they just done?
(as in the Ministry Teacher's Guide)

Lesson 3 ▬▬▬▬▬
SB page 30 WB page 22

Learning objectives
finding irregular verb forms in the mini-dictionary
focusing on the past participle, as needed in the present perfect
- answering questions combining the present perfect and past simple Key structures

Key structures

Have you eaten anything today? Yes, I've eaten something
What did you eat? I ate …
Key vocabulary
past participle
choose
Appropriate dramatic activities
pantomime, role playing, choral reading

Warm-up
(Pantomime) Ask a student to pantomime a verb and the other to say its forms.
SB Ex.D   Dictionary work
(as in the Ministry Teacher's Guide)
2. **(Role playing)** Have students to role-play the labels: **word**, **part of speech**, **translation**, **forms of the verb**, **definition**, and **example**
7. **(Choral reading)** Divide the class into two teams: one says a verb and the other uses its forms in context.
8. Ask class to prepare two puppets: one for the farmer and the other for his wife, some figures of hens, and a ball painted in gold

Lesson 4 ▬▬▬▬▬
SB pages 31and 32

Learning objectives
revising the intonation patterns
practising the tenses: present simple, present continuous, present perfect and past simple
Key structures
Have you eaten anything today? Yes, I've eaten something
What did you eat? I ate …
    Key vocabulary
jeweller, gold, wife
sell, kill
greedy
Appropriate dramatic activities
storytelling, story-acting, puppetry, role playing, pantomime, reader's theater

Warm-up

(as in the Ministry Teacher's Guide)

SB Ex.E&F   Quick silent reading:
The Greedy farmer

1. Play the cassette or present a model reading of the story.

2. Ask students to answer the pre-questions orally.

3. Ask questions about the main events of the story orally.

4. Divide the class into six groups. These groups will choose optionally the dramatic activity to fulfill.

5. Provide each group with puppets, clothing, and other props- prepared before by the teacher or brought by the students- that can help them in the activities.

6. Give each group a chance to show its show activity. When a group is showing the other groups are the audience.

7. Give the audience a time to comment on the activities.

8. Ask students to answer the post questions.

Lesson 5
SB page 33 WB page 23

Learning objectives
☐ understanding the function of
 adjectives and using them correctly
Key vocabulary
adjective
Appropriate dramatic activities
role playing, showing previous activities

Warm-up

(as in the Ministry Teacher's Guide)

(**previous activities**)Ask students to show their activities, altering their roles

SB Ex.H   Learn about language:
Adjectives

5. Ask two students to role-play an adjective and a noun showing their places in an example sentence.

SB Ex.C   Adjectives

(as in the Ministry Teacher's Guide)

Lesson 1
SB page 52 WB page 39

Learning objectives
- revising the intonation patterns
- expressing what we would do if something unlikely happened, using the second conditional tense

Key structures
- What would you do if you had a lot of money?
  I' d buy a car
- If you had a lot of money, would you buy a car?
  Yes, I would. /No, I wouldn't.

Key vocabulary
- hide, give away

Appropriate dramatic activities
  puppetry, role playing, choral

Warm-up
(**Puppetry**) Have your puppet to ask the questions.

SB Ex.A   What would you do?
1. (**Choral reading**) Divide the class into two teams: one says the question and the other says the answer.

SB Ex.A   What about you?
1. (**Choral reading**) Divide the class into two teams: one says the question and the other says the answer.

WB Ex.A   Think about a holiday
1. (**Role playing**) Ask students to imagine this situation. It is not likely, but they can dream about what they would do.

Lesson 2
SB page 53 WB page 22

Learning objectives
- giving advice, using ' If I were you, I'd ...'

Key structures
- What is the matter?
  I've got toothache.
  If I were you, I' d go to the dentist.

Key vocabulary
- advice, dentist, feelings, toothache
- feel
- angry, interested, frightened, excited, sad

Appropriate dramatic activities

Warm-up
(**Role playing**) Ask students to imagine what would they do if they had 1,0000 pounds.

SB Ex.C   Dialogue: Giving advice
1. (**Choral reading**) Divide the class into two teams: one says the question and the other says the answer.

(as in the Ministry Teacher's Guide)

5. (**Role playing**) as in the Ministry Teacher's Guide

SB Ex.D   Listening

(as in the Ministry Teacher's Guide)

WB Ex.B   What about you?

(as in the Ministry Teacher's Guide)

Lesson 3
SB page 53 WB page 40

Learning objectives
- using the mini-dictionary to look up irregular plurals of nouns
- classifying types of plurals

Key vocabulary
- plural, irregular

Appropriate dramatic activities
- pantomime, role playing

Warm-up
(**Pantomime**) Ask students to pantomime the 'What' s the matter?' game, using phrases like 'I feel ill/sad/frightened.' etc.

SB Ex.E   Dictionary work
(as in the Ministry Teacher's Guide)

WB Ex.C   Handwriting
(as in the Ministry Teacher's Guide)

SB Ex.D   Write the plurals
(as in the Ministry Teacher's Guide)

2. (**Role playing**) Ask students to role-play the '**s**', '**es**', '**ies**', '**ves**', and '**the irregular**' in giving the plurals of nouns.

Lesson 4

SB page 54 to 56

Learning objectives
- revising the intonation patterns
- using the second conditional tense
- giving advice, using' If I were you, I'd…'
- classifying types of plurals

Key structures
- Would you go down in the submarine if he asked you?
  Yes, I would go do in it.
   Yes, I would, too.

Key vocabulary
- danger, submarine, glass, teeth, rocks, shape
- hit, attack, scream, slip off, swim away, advise
- far, special, suddenly, dark
- Don't worry!

Appropriate dramatic activities
- storytelling, role playing, choral reading, reader' s theater

Warm-up

(as in the Ministry Teacher's Guide)

SB Ex.F&G   Quick silent reading: Danger in the deep: Part 1

1. Play the cassette or present a model reading of the story.

2. Ask students to answer the pre-questions orally.

3. Ask questions about the main events of the story orally.

4. Divide the class into four groups. These groups will choose optionally the dramatic activity to fulfill.

5. Provide each group with props- prepared before by the teacher or brought by the students- that can help them in the activities.

6. Give each group a chance to show its activity. When a group is showing the other groups are the audience.

7. Give the audience a time to comment on the activities.

8. Ask students to answer the post questions.

Lesson 5

SB page 56 WB page 41

Learning objectives
- talking about what we can and can't do now, and what we could and what we couldn't do in the past
- thinking about prepositions

Key structures
- I can understand English, but I can't drive a car.
- When I was four, I could speak Arabic, but I couldn't speak English.

Key vocabulary
- prepositions

Appropriate dramatic activities
- role playing, choral reading

Warm-up

(as in the Ministry Teacher's Guide)

SB Ex.H   What can you do?

1. (**Choral reading**) Divide the class into two teams: one says the question and the other says the answer.

3. (**Role playing**) Get a student to role-play a person of different ages, asking him about the things he can do now and the things he could do in the past.

WB Ex.E   Finish the sentences

(as in the Ministry Teacher's Guide)

SB Ex.I   Learn about language: Prepositions

(as in the Ministry Teacher's Guide)

Lesson 1
WB page 42 SB page 57

Learning objectives

- refusing an invitation using 'have to' to talk about an obligation
- expressing obligation with 'have to', in the present and future tenses

Key structures
- I' m sorry, I can't. I have to visit my grandfather.
- We haven't got much petrol..
  We'll have to stop for petrol.

Key vocabulary
- get hot, ask the way, rest
- lost
- Oh, dear!

Appropriate dramatic activities
- story-acting, role playing

Warm-up

☞ (as in the Ministry Teacher's Guide)

☞(**Role playing**) Practice some more invitations.

WB Ex.A   Why must they refuse?

(as in the Ministry Teacher's Guide)

4. (**Role playing**) Ask students for more similar dialogues.

WB Ex.B   Rewrite the sentences

(as in the Ministry Teacher's Guide)

SB Ex.A   What is father saying?

(as in the Ministry Teacher's Guide)

4. (**Story-acting**) Ask some students to act what father is saying.

Lesson 2
SB pages 57 to 59

Learning objectives
- expressing obligation with 'have to', in the present and future tenses

Key structures
- The children and I will have to stay here.
- You'll have to take a torch.

Key vocabulary
- shape, museum, ship, diving suit, torch, treasure, bang, scream, reward, light
- save someone' s life, dive, pull open, come back, move, try, fight, keep still, hold, drop, swim away, belong, collect, leave
- dark, outside, full of, marvellous
- safely

Appropriate dramatic activities

storytelling, role playing, choral reading, reader's theater

Warm-up

☞ (as in the Ministry Teacher's Guide)

SB Ex.B   What do you remember about Danger in the deep: Part 1?

(as in the Ministry Teacher's Guide)

SB Ex.C&D   Quick silent reading: Danger in the deep: Part 2

1. Play the cassette or present a model reading of the story.
2. Ask students to answer the pre-questions orally.
3. Ask questions about the main events of the story orally.

Lesson 3
SB page 60 WB page 43

Learning objectives
- talking about what was necessary in the past, using 'had to'

Key structures
- He had to take a torch because it was dark.

Appropriate dramatic activities
- storytelling, story-acting, role playing, choral reading

4. Divide the class into four groups. These groups will choose optionally the dramatic activity to fulfill.
5. Provide each group with props- prepared before by the teacher or brought by the students- that can help them in the activities.
6. Give each group a chance to its activity. When a group is showing the other groups are the audience.
7. Give the audience a time to comment on the activities.
8. Ask students to answer the post questions.

Warm-up

☞ (**Storytelling**) (as in the Ministry Teacher's Guide)

SB Ex.E   Why did they have to do these things?

(as in the Ministry Teacher's Guide)

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4. **(Choral reading)** Divide the class into two teams: one says the sentence and the other says the reason.

SB Ex.E   Why did they have to do these things?

(as in the Ministry Teacher's Guide)

4. **(Story-acting)** Get pairs of students to act the dialogue.

5. **(Role playing) (**as in the Ministry Teacher's Guide)

Lesson 4 ━━━━━━
SB page 60 **WB** page 44

Learning objectives

- discussing holiday plans, using the present continuous tense, because the plans are definite
  Key structures

- What are the Ragabs doing next Saturday? They' re flying to Paris.

  Key vocabulary
- hotel, sightseeing, shopping
  Appropriate dramatic activities
- storytelling, role playing

Warm-up

(Storytelling) (as in the Ministry Teacher's Guide)

SB Ex.F   Why did they have to do these things?

(as in the Ministry Teacher's Guide)

WB Ex.D   Dialogue

(as in the Ministry Teacher's Guide)

4. **(Role playing)** Ask a student to role-play someone who is going on a trip, using similar questions.

Appendix (3)

The Dramatic Activities for Second Year Prep Students

Student's Guide

Name : ……………………………………………………………

Class : ………………

- Pronunciation
- Vocabulary
- Word-Formation
- Grammar
- Language Functions

Hello! 4

- Storytelling

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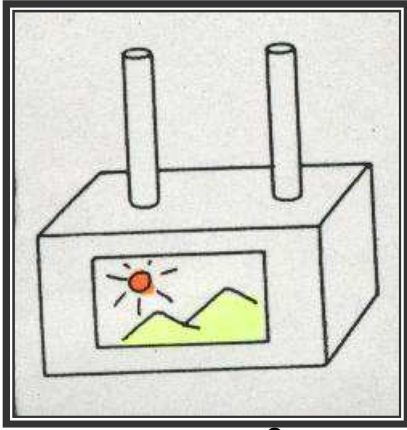
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String Puppet	**Stick Puppet**	**Vegetable Puppet**	**Box Puppet** **Styrofoam Cup puppet**
Sock Puppets	**Paper Bag Puppet**		**Cloth or Hand Puppet**
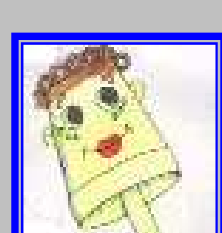
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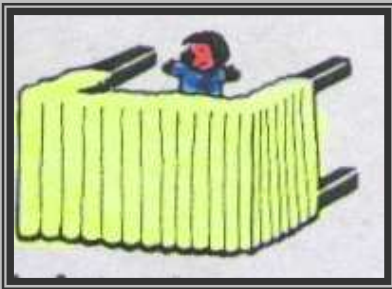
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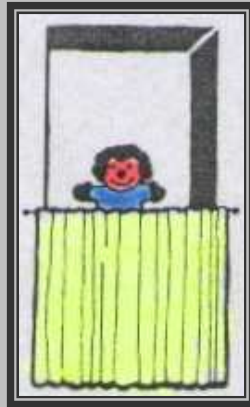
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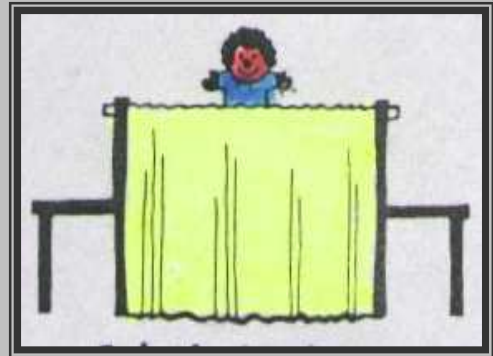
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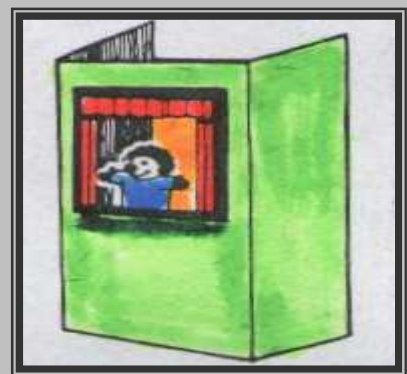
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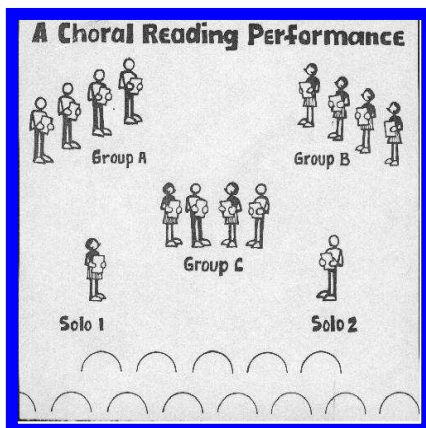
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☐ **Why should I learn this?**   '   ! " # $ %$ &

☐ **What should I learn this?** #   * + ! "   ) " !% (-, $.

☐ **How does it work?**   . . # * /

☐ **What happens if I do this?**   )   0   1 0$ # &   # #2 * + .

Appendix (4)

Mansoura University
Faculty of Education
Dept. of Curriculum and Instruction

A Test for Assessing Second Year Prep Students' Oral Performance

Prepared by

Jihan El-Sayed Ahmed Zayed

Supervisors

Prof. Dr. Awatef Ali Sheir

Professor of Curriculum &Instruction of English
Faculty of Education,
Mansoura University

Dr. Mervat Mohammed El-Hadedy

Lecturer of Curriculum & Instruction of English
Faculty of Education,
Mansoura University

Dear Prof. Dr. /Dr.,

I am an M. A. student. A major part of my work is to measure the improvement in the students' oral performance skills after being instructed using the dramatic activities. This requires preparing an oral performance test. That is, the test is designed to assess a student's ability to perform his or her knowledge in meaningful contexts orally. For doing so, it attempts to measure the students' oral performance skills in pronunciation, grammar, vocabulary, word- formation and language functions.

The test will be presented to examinees via a test booklet and a master tape .It can be administered individually by anyone using two tape recorders. During testing, the examinee listens to directions from a master tape while following in a test booklet. As the examinee responds to each item, his or her performance is recorded on a separate response tape. Each examinee's response tape is later evaluated by a rater who scores the oral performance skills according to certain criteria of measurement. In simple words, the test seeks to elicit a representative performance sample of an examinee's speech in a short time. It consists of the following parts:

Part 1: includes some supply-type items in five questions and one matching question. In this part, each question measures one of the oral performance skills: pronunciation (vowel sounds), grammar (structures and tenses), vocabulary (content words and function words) and word-formation.

Part 2: includes three different tasks of interaction discourse which are role-play, a picture description and a picture-based conversation. This part attempts to measure the oral performance skills-pronunciation (intonation), grammar, vocabulary and language functions- in meaningful contexts.

Then, for the purpose of the test validity, you are kindly invited to respond first to each question by choosing: (1) yes or (2) no, in relation to its appropriateness for the skill to be measured, then to each item in one of two ways: (1) agree or (2) disagree, regarding its wording appropriateness. If you disagree on a certain item, please write what you suggest. Any remarks you feel necessary are highly appreciated.

Thanks in advance for your cooperation,

The researcher,

Jihan El-Sayed Zayed,

English teacher,

Preparatory Stage

Name:

Job:

Questions	Agree	Disagree	Suggested to be...............

Part 1

🗣 **Pronunciation:**

Vowel Sounds:

1-Say each word aloud then think of other three words having the same vowel sound：

	Agree	Disagree	Suggested
*shade,…..,……,……	……	………	……………
*steam,…..,……,……	……	………	……………
*knife, …..,……,……	……	………	……………
*nose, …..,……,……	……	………	……………
*tube, …..,……,……	…….	………	……………

► **Does Question No.1 measure pronunciation?**

     Yes [   ]   **No [   ]**

📑 **Grammar:**

Structures:

2- Finish the following sentences with one word:-

	Agree	Disagree	Suggested
1-I can ……… , but I can't……… .	……..	…..……	…..……..…
2-When I was five, I could ……… ,but I couldn't ……… .	……..	………..…	…..………
3-If I had a plane, I……… travel to Paris.	……..	………..	…..………
4-Yesterday, I couldn't go to the party because I ……… to study my lessons.	……..	…………	…………
5-I am taking an exam ……… week.	……..	………..	…………

Tenses

3-Use one sentence to describe every picture: -

	Agree	Disagree	Suggested
1-He fished.	……	………	……………
2-He is fish.	……	………	……………
3-He is fishing.	……	………	……………
4-He was fishing.	……	………	……………
5-He has caught a fish.	……	………	……………
6-He is going to the sea.	……	………	……………

Pictures:	Pictures:	Other pictures:
a-……	a-………	a-…………
b-……	b-………	b-…………
c-…..	c-………	c-…………
d-…..	d-………	d-…………
e-…..	e-………	e-…………

► **Do Questions No2&3 measure grammar?**

   2- Yes [   ]   **No [   ]**

   3- Yes [   ]   **No [   ]**

Questions	Agree	Disagree	Suggested to be............
📚Vocabulary:			
* Content Words:			
4-Finish the following sentences using one word:			
1-You can draw a straight line with a …….. .	………	………………	………………
2-When a volcano explodes, you can see …….. and ……. .	………	………………	………………
3-A ……. flies a plane .	………	………………	………………
4-I'm very tired .I need to ……. .	………	………………	………………
5-A …….. has to wear a diving suit.	………	………………	………………
* Function Words:			
5-Add a suitable preposition:			
1-Divers looked …… the remains of Atlantis.	………	………………	………………
2- I'll go …… London next week.	………	………………	………………
3-I bought a book ……. cooking.	………	………………	………………
4-Please, look ……. this picture.	………	………………	………………
5-Ahmed was born …… 1988 .	………	………………	………………
6- A mother must look …… her baby.	………	………………	………………

► Do Questions No.4&5 measure <u>vocabulary</u> ?
       4- Yes ( )   No ( )
       5- Yes ( ) No ( )			

🎖 Word-Formation:			
6-Change the verb in brackets if necessary: -			
🚶 -Last week, a boy …….. (go) out to buy sweets.	…………	………………	………………
❓ -But he didn't ……… (come) back.	…………	………………	………………
🚲 -He …….. (be) riding a bicycle.	………	……………	………………
🚶🚶 -His parents were ………(worry) about him.	…………	……………	………………
🏘 -They ………(look) for him everywhere.	…………	………………	…………………
🕵🕵 -Some thieves ……….(take) him away.	…………	………………	………………
🏠 -They …….. (hide) him in an old house.	…………	………………	………………
🚓 -The policemen …….(find) him .	…………	………………	………………
✔ -They ……….. (return) him to his parents.	…………	………………	………………
👪 -They………(be) very happy.	…………	………………	………………
► Does Question No.6 measure <u>word- formation</u>? **Yes ( ) No ( )**			

Questions	Agree	Disagree	Suggested to be..........
			....

Part 2

Role play

🗨️**Complete the following dialogue between you and your friend, Aly. He invites you to go to the club before the exam day, but you refuse and advise him to study hard.**

Aly : Good morning!

You : ……………(1)……………….. .

Aly :   ……………………(2)…………..?

You : I'm sorry. …………(3)……….. .

Aly : Oh,I'll go.

You : If………………,………(4)……… .

► Does it measure:

pronunciation,	-Yes [ ]	No [ ]
grammar,	- Yes [ ]	No [ ]
vocabulary	-Yes [ ]	No [ ]

and language functions?

-Yes [   ]   No [   ]

Picture Description

🗨️ **Describe each picture with one sentence:-**
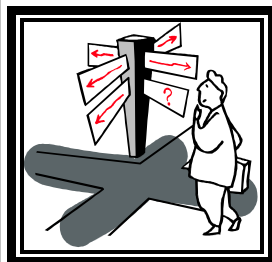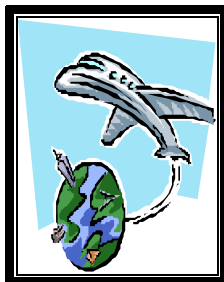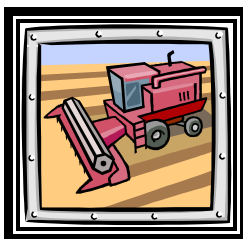
(a)……………... .   (b)…………….. . (c)……………… .

► Does it measure :

Pronunciation,	-Yes [ ]	No [ ]
grammar	-Yes [ ]	No [ ]
and vocabulary?	-Yes [ ]	No [ ]

Agree column: ....

Disagree column: ....

Suggested column: ....

Pictures: a-…… b-…… c-…....

Pictures: a-………... b-……….. c-…..……

Other pictures: a-………… b-..……….. c-...………..

5

Questions	Agree	Disagree	Suggested to be............
🗨 **Look at the pictures, then answer the following questions:** a-Is this man a farmer?…………………….. Why?…………………………………… b-What does he do?……………………….. c-Did you go to him before?………………. D-What would you like to be?………… ► **Does it measure:** **pronunciation,** - Yes [ ] No [ ] **grammar,** -Yes [ ] No [ ] **vocabulary** -Yes [ ] No [ ] and **language functions?** - Yes [ ] No [ ]	……… Picture: ……… ……… ……… ……… ……… ………	……………… Picture: ……………… ……………… ……………… ……………… ……………… …..…………	……………… Another picture: ……………… ……………… ……………… ……………… ……………… ………………

Remarks:

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Name: ....

Class: ....

Part 1

1- Say the following groups of words aloud, then say which vowel sound you hear in each group:

a- shade, trace, ate   *The vowel sound is ......*
b- steam, between, field   *The vowel sound is ......*
c- knife, wife, nice   *The vowel sound is ......*
d- nose, boat, goal   *The vowel sound is ......*
e- tube, use, new   *The vowel sound is ......*

2-Finish the following sentences using one word:

1-You can draw a straight line with a ....
2-When a volcano explodes, you can see .... and .... .
3-A ..... flies a plane .
4-I'm very tired .I need to .... .
5-A ..... has to wear a diving suit.

3-Add a suitable preposition:

1-Divers looked ...... the remains of Atlantis.
2- I'll go ...... London next week.
3-I bought a book .... cooking.
4-Please, look .... this picture.
5-Ahmed was born ...... 1988.
6- A mother must look ...... her baby.

4-Change the word in brackets as shown:

-Last week, a boy..... (go) out to buy sweets.   *Use past tense*
-But he ...... (do) not come back.   *Use past tense*
-He ..... (be) riding a bicycle.   *Use past tense*
-His parents were ..... (worry).   *Use past participle*
-They ......(look) for him everywhere.   *Use past tense*
-Some ..... (thief) ......(take)him away.   *Use plural-Use past tense*
-The .... (policeman) found him.   *Use plural*
-...... (return to his parents, the boy was very happy.*Use noun*

5- Finish the following sentences, changing the words in brackets:

1-I can ……(write) , but I can't……(cook).

2-When I was five, I could …… (run) ,but I couldn't ……(swim) .

3-If I had a plane, I……(will) travel to Paris.

4-Yesterday, I couldn't go to the party because I ……(have) to study my lessons.

5-He can't go out because he….(have) to do his home work.

6-Use one sentence to describe every picture:

1-He fished.

2-He is fishing.

3-He was fishing.

4-He has caught a fish.

5-He is going to the sea.

   (a)   (b)   (c)   (d)   (e)

Part 2

✎ **Describe each picture with one sentence**
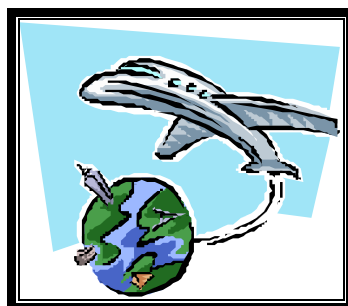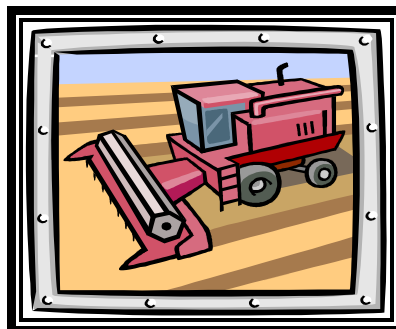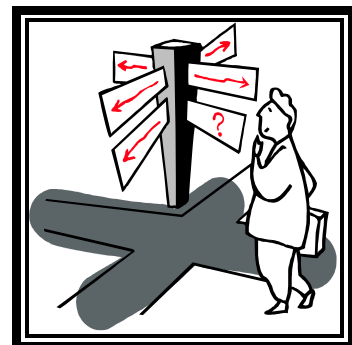
(a) ………………….   (b)…………………   ©…………………

💬 Look at the pictures, then answer the following questions:

a-Is this man a farmer?………………..

 Why…………………………………..
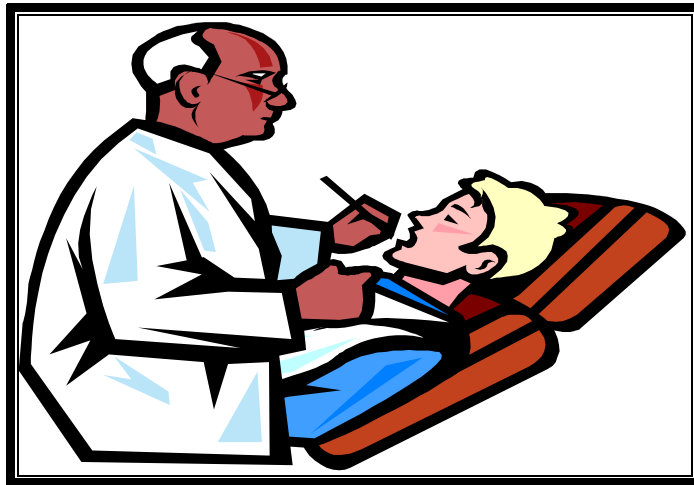
b-What does he do?……………………

c-Did you go to him before?…………..

d-What would you like to be?………….

💬 What will you say in the following situations:

1-Your friend greets you in the morning?

   …………………………………

2-You invite your friend to go to the club?

   …………………………………

3-Your friend asks you to go shopping? (Refuse)

   ……………………….…….

4-Your sister doesn't study hard? (Advise her)

   ……………………….…….

Appendix (5)

Checklist for measuring performance on Part 1(52 items – 36 marks)

Put a mark in the space (the total mark or zero):

Question Number	Items	The Total Mark	The Obtained Mark
	Part 1		
1	* **Pronunciation (vowel sounds)**	(5)	......
a	- shade	¼	......
	- trace	¼	......
	- ate	¼	......
	- *The vowel sound is ......*	¼	......
b	- steam	¼	......
	- between	¼	......
	- field	¼	......
	- *The vowel sound is ......*	¼	......
c	- knife	¼	......
	- wife	¼	......
	- nice	¼	......
	- *The vowel sound is ......*	¼	......
d	- nose	¼	......
	- boat	¼	......
	- goal	¼	......
	- *The vowel sound is ......*	¼	......
e	- tube	¼	......
	- use	¼	......
	- new	¼	......
	- *The vowel sound is ......*	¼	......
2	* **Vocabulary (content words)**	(6)	......
1	- ruler	1	......
2	- smoke, flames	1,1	......, ...
3	- pilot	1	......
4	- rest	1	......
5	- diver	1	......
3	* **Vocabulary (function words)**	(3)	......
1	- for	½	......
2	- to	½	......
3	- about	½	......
4	- at	½	......
5	- in	½	......
6	- after	½	......
4	* **Word-Formation**	(10)	......
1	- went	1	......
2	- did	1	......
3	- was	1	......
4	- worried	1	......
5	- looked	1	......
6	- took	1	......
7	- thieves	1 ½	......
8	- policemen	1 ½	......
	- returning	1	......
5	* **Grammar (structures)**	**(7)**	......
1	- write, cook	1,1	......, ...
2	- run, swim	1,1	......, ...
3	- would	1	......
4	- had to	1	......
5	- has to	1	......
6	* **Grammar (tenses)**	**(5)**	......
1	(e)	1	......
2	(b)	1	......
3	(d)	1	......
4	(c)	1	......
5	(a)	1	......

Name: ……………………………   Class: …………………..

Appendix (6)

Rating Scale for measuring Performance on Part 2 (34 items –64 marks)

Rate your student's response according to its communication of meaning (Circle the mark):

Possible Answers	Items	Marks	Rating Scale					Total Mark
			0	1	2	3	4	
Part 2								
* Picture description		**18**						……..
a- A man is lost.	- Intonation	1	0	¼	½	¾	1	
	- Vocabulary	2	0	½	1	1½	2	
	- Grammar	3	0	¾	1½	2¼	3	
b- A tractor is ploughing a field.	- Intonation	1	0	¼	½	¾	1	
	- Vocabulary	2	0	½	1	1½	2	
	- Grammar	3	0	¾	1½	2¼	3	
c- A plane can travel around the world.	- Intonation	1	0	¼	½	¾	1	
	- Vocabulary	2	0	½	1	1½	2	
	- Grammar	3	0	¾	1½	2¼	3	
* Conversation		**21**						……..
a-No, he can't be.	- Intonation	1	0	¼	½	¾	1	
	- Grammar	2	0	½	1	1½	2	
	- Language function	3	0	¾	½	2¼	3	
- Because he is a dentist.	- Intonation	1	0	¼	½	¾	1	
	- Grammar	2	0	½	1	1½	2	
	- Vocabulary	2	0	½	1	1½	2	
b- He looks after people's teeth.	- Intonation	1	0	¼	½	¾	1	
	- Vocabulary	2	0	½	1	1½	2	
	- Grammar	2	0	½	1	1½	2	
c- Yes, I did.	- Grammar	1	0	¼	½	¾	1	
d- I'd like to be a doctor.	- Vocabulary	2	0	½	1	1½	2	
	- Grammar	2	0	½	1	1½	2	
* Role play		**25**						……..
1- Good morning!	- Intonation	1	0	¼	½	¾	1	
2- What about going to the club?	- Intonation	1	0	¼	½	¾	1	
	- Vocabulary	2	0	½	1	1½	2	
	- Grammar	3	0	¾	1½	2¼	3	
	- Language function	2	0	½	1	1½	2	
3- I have to study.	- Intonation	1	0	¼	½	¾	1	
	- Vocabulary	2	0	½	1	1½	2	
	- Grammar	3	0	¾	1½	2¼	3	
	- Language function	2	0	½	1	1½	2	
4-If I were you, I'd study hard.	- Intonation	1	0	¼	½	¾	1	
	- Vocabulary	2	0	½	1	1½	2	
	- Grammar	3	0	¾	1½	2¼	3	
	- Language function	2	0	½	1	1½	2	

Name: ……………………………   Class: …………………..

Appendix (7)

1- Names of the Oral Performance Test Jury Members

No.	Name and Position
1	Prof. Dr. **Mostafa A. Badr** Professor of Curriculum and Instruction of English – Faculty of Education, Tanta University
2	Prof. Dr. **Sirvart K. Sahakian** Professor of Curriculum and Instruction of English – Faculty of Education, Mansoura University
3	Prof. Dr. **Badran A. Hassan** Professor of Curriculum and Instruction of English – Faculty of Education, Mansoura University
4	Dr. **Ahmed A. Aliewh** Associate Professor of Curriculum and Instruction of English – Faculty of Education, Tanta University
5	Dr. **Nagwa H. Serag** Lecturer of Curriculum and Instruction of English – Faculty of Education, Tanta University
6	Dr. **Asmaa A. Mostafa** Lecturer of Curriculum and Instruction of English – Faculty of Education, Mansoura University

2- Names of the Dramatic Activities Questionnaire Jury Members

Teacher's Name	Educational Administration
▪ Mohammed Salah ▪ Rania Mohammed ▪ Abdel-Hammed Shoala	Tanta
▪ El-Sayed El-Gamal ▪ Hassan Ezat ▪ Abeer El-Moneir ▪ Hamed Soliman ▪ Alaa Asy	El-Mahalla
▪ EL-Sayed Romeya ▪ Yasser El-Menshawy ▪ Osama Mealed	Sammanoud
▪ Aly Yehia ▪ Tarek Fady	El-Santa
▪ Mohammed Fekry	Zefta
▪ Amany Mohammed ▪ Mohammed Ebrahim	Bassyoun
▪ Mohammed Ebrahim	Kafr El-Zayat
▪ Sakr Abdel-Aal	Banha